

# Kenyon College

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The Kenyon Collegian

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# The Kenyon Collegian

Vol. LXXXX No. 8

Gambier, Ohio, February 28, 1964

THIRTY-FIVE CENTS

Chisholm to Speak

## KENYON SYMPOSIUM HOSTS PHILOSOPHERS

The Department of Philosophy and the Committee on Lectureships are sponsoring The Kenyon Philosophy Symposium on March 6th and 7th. The week end affair will be attended by approximately thirty representatives from Ohio college philosophy departments. The principal speaker will be Professor Roderick M. Chisholm of Brown University. He will speak on "The Problem of the Self in Recent Philosophy" in Rosse Hall at eight o'clock on Friday evening, March 6th.

A discussion of Professor Chisholm's lecture is scheduled for ten o'clock the following Saturday morning at the Hill Theater. Professor Virgil C. Aldrich, chairman of the Philosophy Department, will preside over the discussion. Professor Joseph Margolis of the University of Cincinnati, Kenyon's honors examiner in philosophy last year, and Leslie Paul, Kenyon's Lecturer-in-Residence, will deliver prepared comments.

Chisholm will deliver a second lecture entitled "Notes on Pleasure, Love, and Desire" at two o'clock in Philomathesian Hall. Prepared comments will be given by Professor C. P. Rollins of Oberlin College, and Professor Richard Severens of the Ohio State University. Chairman of this discussion will be Professor Troy Organ of Ohio University. Organ is the president of the Ohio Philosophical Association. All

the events of the week end will be open to the public.

Professor Chisholm is chairman of the department of philosophy at Brown University. He has taught at the University of Pennsylvania, the Barnes Foundation,



Professor Chisholm

and the University of California at Los Angeles, and has held visiting lectureships at Harvard and Princeton universities. In 1959 he studied at the University of Graz in Austria under a Fulbright grant.

Chisholm holds his B.A. from Brown and his M.A. and Ph.D. from Harvard, where he was a University Fellow and a James Walker Fellow. He has published in *Mind*, *Philosophy of Science*, *Revue Internationale de Philosophie*, and other professional journals.

Cont. on page 6, Col. 4

## TUITION RAISED; DEFICIT BLAMED

In a tone of obvious regret, President Lund announced Thursday afternoon a \$100 increase in tuition for Kenyon and Bexley students. For College students, tuition will go from \$1400 to \$1500. There will be no increases in the general fee, room rentals, or board charges. The tuition increase is "designed to balance the budget and to effect other improvements." Salary raises based on merit and a \$15,000 increase in the scholarship fund are two of the uses for which the money is earmarked. The addition to the scholarship fund will increase the fund from \$135,000 to \$150,000. "We don't like it, but pressures from many areas force the increase. We must get rid of this 'deficit financing' that has been on our books for so long."

President Lund also announced the following promotions:

A. Denis Baly to full professor  
Irving Feldman to associate professor

Robert D. Burns to associate professor

Jess W. Falkenstine to Darlington Greene Professor of Physical Education

Richard M. Spielman (Bexley) to assistant professor

Beverly J. Speck to assistant registrar

Gertrude Fesler to assistant to the President

A second semester sabbatical for Mr. Harvey, chairman of the French department, was confirmed for 1965.

## CAMPUS SENATE BEGINS DISCUSSION ON RULES

"Recent events on the campus have revealed that there is an amazing lack of understanding (or perhaps it is indifference) by students about our College rules and regulations." These conditions have created widespread confusion in the College. "The Dean of Students finds himself trying to administer a hopelessly inadequate code of regulations lacking clarity and directness."

Three members of the Senate opened the meeting by offering, as preface to discussion, two documents and reference to a third:

- a letter from an alumnus who had been antagonized by the tone in which a fraternity newsletter reported violation of college rules.
- a national fraternity magazine which included an uncomplimentary report about the Kenyon chapter of that fraternity and which described the College as a whole in uncomplimentary terms.
- reference was also made to a letter from an alumnus who was annoyed with a recent number of the *Kenyon Alumni Bulletin*, or a portion thereof. He did not identify specific passages.

Certain members of the Senate questioned the relevance of these citations to the announced subject of discussion. Other mem-

Cont. on page 4, Col. 2

## DEBATE TEAM SCORES WIN

The debate team took second place in the Greater Cleveland Forensic Association Tournament at Western Reserve University on February 15. The team, consisting of Stu Campbell, Mike Clark, Bob Gibbons, and Al Volkowitz, defeated teams from the University of Michigan, John Carroll University, Western Reserve, and Youngstown University. The first place award went to Western Reserve.

At the State Debate Championship Tournament at Capital University, Kenyon defeated Marietta College, the University of Dayton, the University of Cincinnati, and Bowling Green University. Again the first place trophy went to Western Reserve.

Cont. on page 5, Col. 5

## APPEAL FOR INDIA ENDS SUCCESSFULLY

Myron Harrison, Chairman of the Kenyon Appeal for India, made the following statement upon the conclusion of the annual World University Service fund drive here on campus:

On behalf of the student committee I would like to extend my sincere thanks to the administration, faculty, and students of the College for making the Appeal for India such an unqualified success.

Our working goal was to raise \$700 in order to help build a co-operative cafeteria for the underprivileged students at the University of Nagpur. I am happy to announce that the total raised was \$843.18. Of this \$572.65 came from the students of Kenyon and Bexley, and \$270.53 from the administration and faculty of both schools. From this total of \$843.18, \$70.19, expenditures for posters, paper, postage, etc. will be removed leaving a net total of \$772.99 to be utilized for our project.

We are most gratified at the generosity which the Appeal met. This certainly should go a long way to dispel the commonly held idea that Kenyon students are apathetic quietists in regard to the needs and problems of the outside world.

The money was raised through the good labors of student solicitors. Without their help our suc-

cess would not have been at all possible. Especially generous was the unsolicited donation by the Chaplain, Mr. Hettlinger, of his entire proceeds from the sale of the copies of his lectures "Sex and the Single Student." Moreover, I would like to thank all the members of the committee.

Cont. on page 5, Col. 4

## COLLEGE DANCE SLATED FOR 7th

To the earthy strains of Marty Conn's rock and roll, Kenyon students and dates will express their primordial instincts at the Junior and Sophomore class dance on March 7th. The premature celebration of the rites of spring is slated to last from ten o'clock to two.

A high point of the evening will be genuine Bluegrass country music, furnished by an outstanding coterie of studied and highly talented disciples of the bucolic tradition. These artists will perform during the intermission.

The activity will hopefully revive the failing spirits of the student body, disheartened by the bleak winter scene, pre-vacation academic pressure, and the Liston loss.

Tickets will be sold at the door.

## Haywood Announces Faculty Appointments

Dean Bruce Haywood announced this week the appointment of four new members of the faculty for next year.

Alan B. Batchelder, presently an assistant professor at Ohio State University, will join the department of economics as an assistant professor. Dr. Batchelder received his B. A. from Ohio Wesleyan University and his M.A. from Harvard University.

Joining the French department as an assistant professor will be Robert Goodhand. He received his B. A. from Hamilton College and his M. A. and Ph. D. degrees from Rice University. Dr. Goodhand is presently an instructor at Duke University.

Thomas B. Greenslade, Jr. will join the Physics department as an instructor. He holds a B. A. from Amherst College and an M.S. from Rutgers University.

Robert M. Fesq, Jr. will be added to the department of mathematics under the IBM grant. Dr. Fesq received his B.A. degree from Hamilton College and his Ph.D. degree from the University of Oregon. He is presently an instructor at the University of California at Berkeley.

## GIFTS MAKE POSSIBLE NEW IMPROVEMENTS

President Lund recently announced the gift to the College of \$26,809 from the Ohio Foundation. The Foundation, composed of 1600 Ohio business firms, is the largest in the country, and has been making gifts of this type since 1951.

Over the years, the number of colleges in Ohio receiving support from the Foundation has grown from 19 to 33. This year the total amount of the contributions was \$1,146,000. The fund is divided among the 33 participating schools: 80% divided equally among school; 40% allocated according to enrollment.

A major increase in the Chalmers Library's collection of books on English and American literature is promised over the next two years because of a \$1000 grant by the Association of College and Research Libraries. The College will match the grant over the next two years; \$500 from the general fund will be laid aside each year. Of the \$2000 which will ultimately be spent for this purpose, \$125 will be used to buy Volumes 24-34 of the *Annual Bibliography of English Language and Literature*, an annually published list of literary works and books about the English language. The rest will go toward the purchase of twentieth-century English and American novels and of books on the history and criticism of English and American literature. These will be selected by the English department.

The Association of College and Research Libraries, the donor of this grant, is a division of the American Library Association. Its grants program began in 1955 with a gift from the U. S. Steel Foundation. Other corporations, including McGraw-Hill Publishing Company, Micro Photo Division of Bell and Howell Company, The National Biscuit Company Foundation, Pitney-Bowes Incorporated, Remington Rand Division of Sperry Rand Corporation, Time Incorporated and the H.W. Wilson Foundation, have made sizable contributions. But the U.S. Steel Foundation has remained the largest contributor.

Grants are made to college libraries on a competitive basis; each library wishing a grant submits a proposal. The money was raised through the good labors of student solicitors. Without their help our success would not have been at all possible. Especially generous was the unsolicited donation by the Chaplain, Mr. Hettlinger, of his entire proceeds from the sale of the copies of his lectures "Sex and the Single Student." Moreover, I would like to thank all the members of the committee.

Cont. on page 4, Col. 1



## "The Pretty Follies That Themselves Commit"

At the Campus Senate meeting last week, Dean Edwards asked for a "clarification" of College rules. He commented generally upon recent infractions of College regulations and "customs." He stated that there is a general lack of understanding between students and administration about rules and regulations.

The Collegian is in favor of a clarification and of a thorough and open discussion of the rules. Certainly there is an obvious need for such discussion, especially in light of recent violation of rules by students and subsequent action by the Judicial Board and the Dean of Students.

While last year not all kegs had to be registered and all drunks made to regret their fun, this year several fraternities have got in trouble for not registering kegs, and some students have had to explain their week end troubles to Mr. Edwards. While in the past piano reduction was a traditional, if somewhat rowdy pastime, the latest occasion caused severe penalties for the entire membership of the largest fraternity on campus. According to the Dean, the stiffer penalties for infractions and misbehavior have been made because there has been a general decline in the moral "tone" of the campus.

The Collegian is not as confident as the Dean that the moral "tone" of the campus has declined. Last year, according to Officer Cass, there were many more violations reported by the Security Force than this year. Alumni are justified in looking back to the great days of hilarity of the past with nostalgia. Kenyon is becoming almost neo-Victorian about drinking and women.

We do not mean to imply that the severity of punishment has caused this possible moral renovation. Neither are we censuring the Dean and the Judicial Board for meting out severe penalties. We do suggest, however, that before this hoped-for "clarification" can be made, the Dean must define his territorial rights and the limits of his office's jurisdiction. From conversations we have had with him, we feel he either has no firm idea of the end he wants or he is just not telling us. Rumors about curtailment of liquor in the freshman dorms and rumblings of dollar and volume limits on fraternity liquor make none of us easy. Nor do we look forward to our day in his office to explain that last beer.

If the Dean would state his position in terms more concrete than those of his present statement (see page 5), the Collegian believes that a genuinely fruitful discussion could take place. Who would disagree with the Dean's principle of "sound management and reasonable controls"? But what exactly, or clearly, does he mean? want? intend?

After talks with President Lund, we feel assured that no overly protective measures for campus life will result from the probe. From the Senate discussion we expect to gain "a community sense of how things should be done" as Chairman Sutcliffe has phrased it.

We do feel that the whole question was promoted by the insecure Dean of Students, and we call upon him to tell us how far he expects to force the "clarification."

## And Down Goes Another Tradition

It was with great disappointment that we learned of the cancellation of the intramural one-act play contest. The apathetic reception of the contest by the divisions and unaffiliated students was given as the reason for this action.

In its recent report on fraternity life at Kenyon, the Interfraternity Committee of the Student Council claimed a "healthy rivalry" existing between divisions, and reported on the value of the play contest in providing for an intellectual outlet for this competitive spirit.

So why didn't enough (3 at least) participate?

## The Kenyon Collegian



— SINCE 1856 —  
A BI-WEEKLY

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Associate Editor ..... Alan R. Vageler, Jr.  
Managing Editor ..... Michael R. Burr  
Assistant Editor ..... Carl S. Mankowitz  
Assistant Editor ..... Barry M. Bergh

The only way that democracy can be made bearable is by developing and cherishing a class of men sufficiently honest and disinterested to challenge the prevailing quacks. No such class has ever appeared in strength in the United States. Thus, the business of harassing the quacks devolves upon the newspapers. When they fail in their duty, which is usually, we are at the quack's mercy.  
H. L. Mencken, in *Minority Report*

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## Notes from Nowhere

By Virgil Aldrich

One can be an amateur golfer and a world champion at the game. Can one be an amateur teacher and the world's best teacher at the same time? Everybody feels at least a pang of regret over a great amateur golfer becoming a professional. Do we similarly feel a bit sorry over a good amateur at teaching becoming a professional teacher?

Of course not. There is something professional built into teaching, from the ground up, as there is not in playing golf. Teaching is from scratch a profession, as golfing is not. Thus an amateur teacher is a beginner or a dilettante, as an amateur golfer need not be. We value a professional teacher more than an amateur, while we tend to reverse this preference in the case of the golfer—though we sometimes praise a good drive or putt even in golf as "quite professional," meaning expert. "A professional job" applies even to a painting in this sense, connoting expertise. A teachers' performance may also be "professional," meaning very competent.

What, then, is wrong with professionalism, with the "ism" underscored? This does indeed have a perjorative sense, unlike simply being a professional or expert performer. It suggests an unworthy motive or conduct that spoils the excellence of the thing the agent set out to do. That's what is wrong with it. In golf this is not a serious problem because the golfer must continue as an excellent player if he is maintained as a pro. If the spirit of professionalism gets him—too great a commercial interest, and so on—spoiling his game, he is dropped from the ranks of the pros.

In teaching, the problem is much more serious. It is complicated by the fact teaching depends for its substance on another activity, an explorative one. That is, to be a good teacher, one must either explore what others have already found out, or do some exploring in the subject on his own as a pioneer. The trouble is that if one gets really good as an explorer, he may have less and less time for the activity of passing on what he finds out to students—the teaching. Many of the greatest explorers, who have provided the substance for teachers to communicate, have themselves never conducted a class. A man who begins as a teacher may get the contagion of that sort of thing, and so he is incapacitated for teaching, in the end. This problematic relation of teaching to exploring is the real headache. The one needs the other, but is liable to be devoured by it. And both are very valuable.

Cont. on page 3, Col. 5

## Letters to the Editor

### Alumni on the Review

To the Editor:

I read with some concern the recommendation of the Committee on Community Relations concerning *The Kenyon Review*: "We have no satisfactory relationship between the College and the Review, but we do suggest that there could be closer co-operation between the two in promoting each other."

This is nonsense, of course, but with all the image-projecting going on it may be palatable enough to deserve by Kenyon's administration, faculty, students, and alumni—that *The Kenyon Review* has nothing to do with "communicating a valid picture of Kenyon in a telling manner to as wide an audience as possible"—and that this fact is the grounds of its excellence.

The Review's responsibility is to the intellectual community; in fulfilling this responsibility it has served the College to a degree that could have been achieved in no other fashion. The Committee reports that it was "impressed by the extensive circulation of the Review among intellectual leaders in the United States and abroad, and the credit it brings to the name of Kenyon." This credit is directly attributable to President Chalmers' early wisdom in telling Mr. Ransom, in effect, "Put out a good magazine"—and leaving it to him to do so. The Review has more than justified this confidence.

*The Kenyon Review* does not need to project an image. (Mr. Ransom would have put it better: I can see him smiling and puffing on his pipe and saying, "Well, I'm afraid I wouldn't know how to go about that.") That the Review should be asked to "promote" anyone is a poor joke.

There is a sort of literary incest practiced by publications whose purpose is to serve their authors rather than their readers. A glance at the list of the contributors to the first hundred issues of the Review should make it clear that these people do not need that kind of service.

Of course, you can always start one more magazine.

Edwin Watkins '49  
Alexandria, Va.

### Warner Replies

To the Editor:

Mr. Watkins in his letter of February 14 has reasonable cause for concern in my choice of the word "promoting" in the summary of the report of the Com-

mittee on Community Relations which I prepared for the *Alumni Bulletin* (October - December, 1963.) In the full report (too long for publication in the *Bulletin*) the word "publicizing" was used and specific recommendations were included, most of which pertained to what the College might do for *The Kenyon Review*, such as: increasing the number of notices of the Review in its releases and publications, circularizing the libraries of high schools whose students are in the Advanced Standing Program in English, and distributing copies among the College Guidance Counsellors and the teachers attending the conferences sponsored by the National Science Foundation. At the same time, the committee did suggest that the Review might make more mention of the College and make clear the connection between it and its parent institution. But the committee was expressing a sincerely held conviction in saying that it did not have any "substantial changes" to recommend for altering the present satisfactory relationship between the College and the Review.

The committee has no quarrel with Mr. Watkins' statement that "the Review's responsibility is to the intellectual community" and that the independence of the editors is essential to its intellectual leadership. The sentence that he has quoted from our report that the committee was "impressed by the extensive circulation of the Review among intellectual leaders in the United States and abroad" is proof of our agreement.

But what I do take exception to — and I believe the other members of the committee would agree — is the tone of Mr. Watkins' letter which arises from a misreading of the intent and spirit of the committee's recommendations.

H. Landon Warner  
Chairman, Committee  
on Community  
Relations

### Student Suggests

To the Editor:

"The Gambler" is far too "cute" to be a part of such a journal as *The Collegian*. It seems out of place amid your otherwise fine work. To me, it seems superficial in both style and content, and in the future deserves either deletion or drastic revision.

James W. Jarrett '66

Readers' comments are always invited. — The editors



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R

HELLO CHARLIE,  
THIS IS FRED.  
SAM, OUR  
PHONE ISN'T  
WORKING  
PROPERLY.



I AM SORRY, SIR,  
FOR TELEPHONE  
REPAIR DIAL 611.

NO, NO CHARLIE,  
IT'S O.K. ITS  
ME FRED-OVER  
AT THE ELECTRIC  
COMPANY. YOU  
CAN DROP THE  
FEMALE  
IMPERSONATION.

I AM SORRY, SIR, FOR  
FEMALE IMPERSONATION.  
YOU MUST DIAL INFOR-  
MATION 5551212.



CHARLIE BOY-CHARLIE,  
DROP THE ACT. THIS IS THE  
ELECTRIC COMPANY. WERE  
IN THIS TOGETHER.  
KID, YOU DON'T  
HAVE TO  
TALK TO  
ME AS IF  
I WERE  
ONE  
OF  
THE  
PUBLIC.

ONE MOMENT,  
SIR, I WILL  
GIVE YOU  
OUR SUPER-  
VISOR. CLICK.  
HELLO FRED,  
HOWSA BOY?



THAT'S MORE  
LIKE IT, WHAT'S  
THE BIG IDEA,  
CHARLIE?  
WHY THE  
FUNNY VOICE?



FRED, I HATE TO TELL  
YOU THIS BUT WE'RE  
RAISING YOUR RATES.

COME OFF IT, CHAR-  
LIE. I THOUGHT WE  
HAD A DEAL! YOUR  
MONOPOLY CAN'T  
RAISE OUR MONO-  
POLY. THAT'S  
UNETHICAL!



IT'S NOT MY DECISION,  
FRED. THE HIGHER UPS  
DECIDED WE'RE TOO BIG  
TO HAVE TO PLAY BALL  
ANYMORE -  
HEY, WHAT  
HAPPENED  
TO OUR  
LIGHTS?

IM SORRY SIR, FOR  
ELECTRIC REPAIR  
YOU MUST CONSULT  
YOUR CLASSI-  
FIED.



IM SORRY,  
SIR. WE  
ARE NOT  
ABLE TO  
HEAR YOU.  
THIS IS A  
RECORDING.

## "The Kenyon has led the way in a revolution in American literary criticism"



LITERARY SUPPLEMENT

LONDON PRINTING HOUSE SQUARE

Thursday February 13 1964  
CENTRAL 2000

### DON'T BURY THE HATCHET

At the beginning of 1939 a new journal announced its appearance on the United States literary scene. This was the *Kenyon Review* which had its home in a little nineteenth-century protestant college of divinity and the liberal arts, Kenyon College in Gambier, Ohio. The founder of the review was Mr. John Crowe Ransom, professor of English at the college, and author of one of the most striking books of criticism in America in the year before the war, *The World's Body*.

A few months ago Mr. Ransom celebrated his seventy-fifth birthday, and this month the *Kenyon Review* brings out its 100th issue. Both occasions deserve the recognition they have had. During these twenty-five years of its existence—for all but the last four of them under the editorship of Mr. Ransom—the *Kenyon* has led the way in a revolution in American literary criticism. It is not the oldest of the four main American literary quarterlies today: that distinction goes to the *Sewanee Review*, which was begun in 1892. But the *Sewanee*, since Mr. Allen Tate began editing it in 1944, the *Partisan Review*, since it switched its emphasis from left-wing politics to literary criticism, and the powerful baby of the quartet, the *Hudson Review*, since it began publication in 1948, have all broadened a tradition that is essentially the *Kenyon's* creation.

It was in that year of its foundation, 1939, that the *Kenyon* published the essay by Mr. Philip Rahv that made the now famous distinction between "palefaces" and "redskins" in American literature. The paleface was the refined, complex man whose literary ancestors were Emily Dickinson and Henry James; the redskins were the heroes—and cre-

ators—of novels like *An American Tragedy*, behind whom Walt Whitman's voice could be heard booming. "The redskins are in command, and seldom has the literary life of America been so intellectually impoverished," wrote the *Kenyon*.

So with Mr. Ransom holding the view that a phase of evaluation and criticism rather than high creation had begun, it turned to the task of vindicating what it regarded as the fruitful "obscurities and complexities" of, in particular, the European literature of the great years immediately after the First World War. Mr. Ransom and his colleagues aimed to create a model for the American literary sensibility. Joyce, Pound, Yeats, Eliot are the names that especially haunt the pages of that 1939 volume. The first article in the first issue was an obituary appreciation of Thomas Wolfe which found it quite natural to look on Joyce as having inspired what was best in Wolfe. Mr. Ransom wrote an eloquent explication of Yeats's last poems, stressing their civilizing value while rejoicing that there was nothing crudely didactic about them. Mr. Auden was encouraged to abandon the "clever guy" voice of his Marxist verse and cultivate the subtle, rich voice he had in him—by coming to America. With the closing down of *The Criterion* the *Kenyon* regretted that of the great European triumvirate of literary journals of the 1930s, the *Criterion*, *Die Neue Rundschau*, and the *Nouvelle Revue Française*, only the French remained—and was there not a hint that the *Kenyon* was going to take their place? A spare of outstanding critical books to review and hail in its columns seemed further to justify its policy: the year before the war was the year of Mr. Lionel Trilling's *Matthew Arnold*, Mr. Yvor Winters's *Maule's Curse*, and the no doubt exaggeratedly influential *Understanding Poetry* by Brooks and Warren. We find ourselves present, in short, at the birth of the "New Criticism"—which was to be the title of Mr. Ransom's next book, published two years later. But from the start the *Kenyon* included poetry and fiction, as well, and among the contributions in 1939 are some poems by a 22-year-old student at Kenyon,

R. T. S. Lowell.

What do we find on opening the 100th issue of the *Kenyon Review*, in February, 1964? In pride of place, some striking poems by the most admired of contemporary American poets, Mr. Robert (T. S.) Lowell; a fresh and excellent essay on—none other than Yeats, by Mr. Richard Ellmann; a rich, subtle poem by Mr. W. H. Auden, now an American citizen, with a batch of critical essays about it, and an article on "Auden as Critic" by Mr. Cleanth Brooks. . . . So the contents list goes on. It is an extraordinary vindication of the *Kenyon's* insight from the start into what was valuable and rewarding material for a literary journal in the mid-twentieth century. Of course the establishment of the "New Criticism", the success of the thick American quarterlies, has had its less fortunate effects, the usual hardening of insight into cliché and the breeding of an academic pastiche-verse among them. But, with the *Kenyon* playing a leading role, the result has been the spreading throughout the United States of a cultured literary consciousness of a kind that was rare thirty years ago.

Nevertheless there is vigorous new activity by the redskins in America today. The editor of the centenary issue has in fact allowed into its pages a Trojan pony, let us say, in the shape of Professor Leslie Fiedler. Mr. Fiedler, writing on "Poetry Now", has some strong dissentient remarks to make. He is suspicious of what he considers the tasteful, genteel, impersonal note of the literature and criticism that have been under the wing of such as Mr. Ransom. To borrow a quotation from Mr. Robert Lowell himself (heard when he was reading some of his poems on our own BBC Third Programme this week), we might imagine him saying "here the formidable ancient regime still holds nature at a distance". Mr. Fiedler would not go so far as Vol. 1, No. 1 of the new *City Lights Journal* from San Francisco, which categorically describes Mr. Allen Ginsberg as "the greatest living American poet" (and publishes some fascinating photographs of him making his bearded and beshawled way along the Ganges). But 12.

there is a life in the Beat poetic movement, and in other attempts currently being made in America to write a poetry full of "immediate recognition of facts", written by "men who are trying to think in terms of contemporary realities, instead of being awfully - old - Southern - gentleman". (The quotation is from Mr. Robert Creeley, one of the Black Mountain poets - another group attached to a little college, in North Carolina - who are represented and discussed in the current number of *The Review*.) In the drama the biggest hit for a long time has been Mr. Edward Albee's very redskin *Who's Afraid of Virginia Woolf?* - which looks as if it is going to be as successful in Great Britain, too. And Mr. Albee is only one of a number of equally vigorous dramatists associated with the avant-garde Living Theatre in New York, till it had to close down at the end of last year.

The hope is sometimes expressed that these two strands in American writing might in some way unite - that Emily Dickinson might join hands with Walt Whitman. But lovers of literature, we may rather conclude, can only benefit from this renewed clash of aims and ideals on the other side of the Atlantic. And as we wish the *Kenyon Review* another 100 issues of splendid life, we wish its opponents more strength to their arm for the same good reason.

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### COUNCIL REPORT

Student Council heard Fred Kluge's report of the Campus Senate meeting of February 19 and passed on to the Senate for ratification its proposal for an elections committee and an increase in Council representation for independents last Monday night.

Bill Hylton announced that the Planning Committee would take up the question of freshmen hazing, and Council President Chris Scott outlined plans for upcoming Council elections: nominations for independent representatives and at-large-representatives may be made through Council members, the Executive Committee, or by petitions with 15 names. All nominations must be made by March 5. Elections will be held March 12.

### New Manager For WKCO

In a publication board meeting on Tuesday, February 11, Joseph J. Giarraputo was elected station manager of WKCO. Mr. Giarraputo, the only applicant to the post, succeeds John Waterston, who carried on an extensive technical improvement program in the past year. Giarraputo, a philosophy major, previously served as program director and traffic manager.

No new plans have been announced by the new station manager. He hopes to improve the transmission quality to the various dormitories by using conduits instead of the present electrical lines. He also plans to enlarge the broadcast area to include all of residents of Gambier. If this were done, programming would be modified to suit the needs of the entire community.

### NOTES . . .

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So, if we speak of professionalism here in the bad sense, with mouth-corners down and eyebrows arched, we must not simply mean to belittle the teachers who become explorers at the expense of teaching. Rather, we will be frowning on the set-up that maintains such people as teachers, at the expense of the great variety of students who want a good general education; and, on the other hand, a set-up that retains people as teachers who have no special competence of any kind, not even teaching. And we will also be worrying over the big salaries, offered by rich institutions, that lure people who are good both at teaching and exploring into just exploring.

The man who remains a great teacher in that set-up will be one in whom the gift of creative interpretation of what others have said or done is dominant, even compulsive. He will demand and get the best position for the accomplishment of that mission. The problem is to pick out such teachers, and to weed out the others, especially on the level of undergraduate instruction. A sure technique for doing this is not yet available.

Virgil C. Aldrich



## Russell Kirk To Speak Here March Tenth

Russell Kirk, Research Professor of Political Science at C.W. Post College, will address a College Assembly on Tuesday, March 10, at 11 a.m., on the topic "Dis-integrated Liberalism in American Foreign Policy." Kirk is a highly-reputed conservative author and lecturer, whose best-known work is *The Conservative Mind*, a philosophical treatise which takes stock of the British and American conservative movement from the time of Burke to that of T. S. Eliot. He is also the author of *A Program for Conservatives*, writes a regular column for *National Review* entitled "From the Academy," and edits the literary quarterly *The University Bookman*. He has recently lectured at such colleges as the Universities of Illinois and Wisconsin, Bryn Mawr, and, within the last week, Grove City College. He will be coming to Kenyon after leading a seminar at Providence College on March 6-7.

Last December 10 Kirk lectured at Bryn Mawr College, where he advanced four liberal illusions on which U.S. foreign policy has been based. These illusions, he said, are derived from 18th-century assumptions about human nature. The first illusion he cited was the belief that men are es-



Kirk with students

entially of good will. The liberal, he asserted, rejects the fact of the corruptibility of human nature. Secondly, he alleged, the liberal also misunderstands the power of ideology when he tends to explain men's actions in terms of economic or similar motivations rather than of power. Thirdly, the liberals are deluded by the idea of "one-world," and, implicit in this, the assumption that this world will conform more or less to the American pattern of government and life. And lastly, they are mistaken to believe that there are permanent solutions to world problems, which is contrary to the fact of balance-of-power relationships among nations. He illustrated his points with historical allusion to Wilsonian policy toward the fall of the Hapsburg Empire, the Hungarian Revolt of 1956, the Vietnam situation, and the 1958 Iraqi coup.

## Faculty Adopts New Hospitalization Plan With Bonus Benefits

The faculty at a recent meeting adopted a new Blue Cross-Blue Shield plan, acting under the recommendations of an ad hoc committee. The committee found the present policy "obsolete" and proposed a new plan which was adopted. Rates were raised from \$5.49 (single) and \$11.95 (family) to \$6.00 (single) and \$13.37 (family) for the *New Expanded Coverage 120 Day Comprehensive plan*, which extends days of benefits from 70 days to 120. An endorsement amended to the plan for \$45 and \$1.06, single and family respectively, provides coverage for unmarried dependent children to age 23 (family contracts only), outpatient surgery, radiation therapy, and contagious diseases. For \$32 and \$65, single and family respectively, the faculty got coverage against alcoholism, drug addiction, epilepsy, and nervous and mental care (120 days renewing each 90 days). Only one faculty member voted against the plan; most signed a breath of relief for their friends when they considered the new protection. One faculty member, remembering the current debate over college rules in general and drinking rules in particular, suggested to a reporter that students be brought under the plan. Students contacted about the idea said it was unneeded.

## GRANTS . . .

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mits a statement telling what it wants to do with the money, and the most worthy applicants receive grants. This year, the Kenyon Library was one of 280 which applied and one of 64 which received grants.

"Partial enforcement of some rules, and total ignorance of others, has led to the presence chaotic state. The Senate needs to give immediate attention to this whole issue of defining standards of socially acceptable conduct on the Kenyon campus.

"I propose three requests to the Campus Senate:

1. Give specific answers to the questions listed below. The answers could form the basis for rewriting the rules.
2. Consider additional legislation for needed control and restraint of unacceptable behavior.
3. Issue a statement, through the Collegian, to explain and interpret College rules. This statement should make clear how the rules and policies created and how they are to be enforced. We would also hope that the reasons would be given for having specific rules so that common understanding would prevail."

Dean Edwards suggested that, as a possible "basis for rewriting the rules," the Senate formulate answers to a prepared list of seventeen questions concerning the college rules. (See page 6 col. 2). The questions range from definitions of "gentlemanly conduct," "disorderly conduct," "intoxication," "vandalism," "immorality," "dishonesty" to queries about the chaperone system, the fraternity's responsibility for parties, the definition of a party, a mixed party, room parties. The Dean also suggested that the Senate "consider additional legislation for needed control and restraint of unacceptable behavior" and issue an explanatory public statement.

## Campus Senate . . .

Cont. from page 1

bers responded by defending the documents as a valid preface to any discussion of college rules.

The Senate then proceeded to consider whether the general policy statement called for by the Self-Study should be drafted. Some members felt that, at any rate, the statement should not be prepared at this time. They argued that consideration of specific rules might generate such a statement at a later date.

Dean Edwards introduced a three-page statement which said in part:

At this point a senior member of the Senate sensed "a schism in the body" and called upon student members to express their attitudes about the subjects of discussion, the discussion itself, and the duty of the Senate to exercise the powers given it in the Constitution. Thus, the Senate turned from the Dean's request for rules' clarification to more general, associated issues.

Students reported a great degree of suspicion and mistrust on campus with regard to administration intentions regarding rules' changes. The Senate then agreed

that a general preliminary discussion was required, to preface any specific action, and to disperse the rumor and suspicion that might otherwise surround consideration of such action.

The Senate concluded that rules of conduct are more likely to be observed if there is general acceptance of them and if their implications are clearly understood. They also acknowledged a marked difference of attitude and opinion among members, and agreed upon the necessity of narrowing that breach as much as possible in the interest of the College as a whole.

Discussion continued at this week's meeting. It was suggested by President Lund that a fraternity president handbook be drawn up, an idea seemingly acceptable to Senate members. "What we're avoiding here is laying down the law," he said. "We're laying down ground rules" as he phrased it in an interview this week. "I am opposed to any drying up of the campus, but the worst forms of abuse must be faced and abated. We will direct ourselves to how we can handle those students who have no awareness of propriety. We want to develop manhood by treating students like men. And part of that development process is teaching young men to handle liquor in moderation. I am opposed to any artificial restraint on alcohol, for example a volume or dollar limit on the amount of liquor which could be bought by fraternities any one week end. This is not what is needed," he told the Collegian.

Chairman Sutcliffe phrased the whole program as an attempt to define "a community sense of how things should be done." I.F.C. President John Bensinger offered the proposal at the meeting Wednesday of having the fraternity presidents discuss Edwards' questions and report back as soon as possible. The Senate enthusiastically greeted the idea and offered the suggestion that independents and several faculty members be invited to participate on this subcommittee.

What was apparent from Wednesday's meeting was the administration's feeling that a student body that is given the opportunity to draw up rules and determine policy should feel some ob-

## PROF. MOSLEY TO LECTURE TONIGHT ON FOREIGN POLICY

Philip E. Mosely, advisor to two secretaries of state and recognized expert on European and Russian affairs, will speak tonight in the second in the series of George Gund Lectures in Ross Hall at 8:00 p.m. on "The New European Challenge to American Ingenuity."

From 1942 to 1946, Dr. Mosely was an officer of the U.S. Department of State, in charge of an intensive program of planning for the post-war settlements. His major function while serving under Cordell Hull was to negotiate with Russia, Britain and France on the future development of both Germany and Austria. He was an advisor to Hull during the 1943 Moscow Conference, while at the European Advisory Commission in London in 1944-45 and at the Potsdam Conference in 1945.

While serving as advisor to Secretary of State James F. Byrnes, he took part in the Council of Foreign Ministers meetings in London and Paris in 1945 and 1946. He also served as the U.S. representative of the commission investigating the Yugoslav-Italian boundary in 1946.

Currently director of the European Institute at Columbia University, New York, Professor Mosely heads an active program of advanced training and research on Western Europe of today. He is professor of international relations and associate dean of the faculty of international affairs in charge of research at Columbia.

ligation is upholding those rules and policies. No one expects a rat-on-your-buddy system, but what is expected by the College is greater student concern, primarily about drinking rules. It was felt that fraternities should accept greater responsibility in this area, and the Senate adjourned looking forward to the Bensing Committee report, which would show, the Senate hoped, how much responsibility fraternities are willing to accept in rules enforcement.

## MEDICAL SCHOOL EXAMINATIONS

Ward Darley, M.D., executive director of the Association of American Medical Colleges has announced the dates for the 1964 Medical College Admission Tests. These tests must be taken by all students who intend to enter medical schools in the fall of 1965.

Conducted by The Psychological Corporation of New York City, the test will be given in both April and October. Those who wish to take the examination on April 25th must have their applications in by April 10. The deadline date for those who wish to take the test on October 17th is October 2nd. Dr. Darley also urges that these applications be presented as early as possible to facilitate the administration of the test.

1964 application procedure have been considerably altered. Interested students should first check with the office of the Dean for further information.

Walter Carringer, tenor, will present the sixth concert of the year Monday, March 9 at 8:00 p.m. in Rosse Hall



The Kenyon Singers

## KENYON AND WESTERN CHOIRS PERFORM

On Saturday, February 29, at 8:00 P.M. the Kenyon Singers and the Western College Choir will present a joint concert in Rosse Hall.

The Singers, directed by Mr. Frank Lendrim, will present seven widely varied numbers: "O Come, Ye Servants of the Lord"; two sea shanties, "Shen-andosh" with Ford Tucker '65 as baritone soloist, and "Hoodah-Day"; the English folk songs, "Drink to Me Only With Thine Eyes," and "The Turtle Dove," tenor soloist Jim Williams '65; "Set Down Servant," a spiritual,

with tenor Tom Lockhard '67 and bass Jim Atkinson '64 as soloists; and certain selections from Rogers' and Hammerstein's *South Pacific*.

Mr. Richard Monaco will direct the Western vocalists. They will sing "O Lord of Heaven," "Cantata Domina," "Kyrie," "Under Stars," "Thanks," and "Father William."

He will also lead the two groups in a joint presentation of four pieces. Bach's "With Greatful Hearts We All Are Met" will be followed by "All Flesh Is

Grass", an original work of Mr. Monaco. Also included are "And In That Day" by Palmer and Handel's "And the Glory of the Lord".

The Western Choir will also sing for chapel service on Sunday, February 30 along with the Chapel Choir.

This program is part of an annual exchange of singing groups between Kenyon and Western College. Next weekend, March 7-8, the Singers and the Western Choir present a joint concert at Western College.



## Need Clear, Specific Statement To Regulate Students—Edwards

To the Editor:

Students have told me about the rumor on campus which reports the Dean of Students as having plans to abolish drinking at Kenyon. It reminds me of the story about a senator from one of our southern states who complained to his Senate colleague about the absurdity of our foreign aid program. "Why," he said, "do you know that U.S. money is being used in Africa to build sumptuous bathhouses for camel drivers?" When asked if he were certain this fact were true, the senator replied, "I don't know if it's true or not, but it sure is a hot issue down in our state."

Now, if the rumor said that the Dean is concerned about the ambiguity and vagueness of our drinking regulations and questions the methods of enforcing the regulations, then the rumor would be correct. He has no choice but to be concerned because it is his charged duty to enforce the non-academic rules of the College.

The Kenyon rule governing the use of alcoholic beverages was written by a student-faculty committee in 1958 and approved by the President of the College. It states:

"The College does not prohibit the moderate use of alcoholic beverages in dormitories and divisions, but does require socially responsible conduct at all times and under all conditions."

Here we have a generalized statement of permission, clear in its intent but leaving great latitude for interpretation. It was the intention of the 1958 committee to have the Dean of Students enforce the regulation. He is also to administer it by delegating partial authority to fraternities and student groups. After years of trying to do this, he is convinced the regulation should be scrapped and rewritten. There seems to be little common agreement about "moderate use," "socially responsible conduct," and "under all conditions." Moreover, it often happens that the individual standards of irresponsible students are unfortunately adopted as the measure of the College. Any attempt by officials to eliminate the lower standards of taste and behavior is usually met with hostility because, as we are told, it interferes with the individual's right of self-determination. Besides, it is said, things are much better now than they were years ago.

If the use of alcoholic beverages is not to be abused, then we need clear, specific statements, which everyone understands, to guide regulation and enforcement. We also must determine areas of responsibility and authority so that no person or group is left wondering exactly who is accountable. Should these proposals be ignored, as some persons think they should, our endeavor to have friendly, cooperative relations among all members of the College will be inhibited.

The Campus Senate (constituted of the President, the two Deans, four faculty members, and five students) has the authority to legislate nonacademic regulations. This issue of drinking, among others, has been placed on the agenda. We expect that judicious thought will be given to identify the best solutions.

Both the administration and faculty are concerned about this matter. Colleges have the responsibility and legal right to exercise reasonable control over student behavior. What may be

regarded as "reasonable" is determined by the administration and faculty through the help of their duly appointed officers and committees. If Kenyon students are supposedly mature enough to be permitted an uncommon privilege, then they should be so mature as to recognize that neglect is no substitute for sound management and reasonable controls.

Thomas J. Edwards  
Dean of Students

The following list of questions "to be answered" was presented to the Campus Senate last week by Dean Edwards.

1. Describe or define what is meant by: (Rule IIA) "gentlemanly conduct" "disorderly conduct" "intoxication" "vandalism" "immorality" "dishonesty"
2. What is meant by "any other willful violation of Kenyon College regulations?" (Rule IIA)
3. Nothing is said in our rules or regulations about the role division governments play in supporting or regulating College rules. What authority do divisions have? What responsibilities?
4. What is meant by the statement, "The College does not prohibit the moderate use of alcoholic beverages?" Please explain and define. (Rule IID)

5. What is meant by "orderly and socially responsible conduct at all times and under all conditions"? Could this be clarified? (Rule II D)
6. Rule III F, 2 says that "all mixed parties must be scheduled . . ." What constitutes a mixed party? Does food or beverage purchased with fraternity funds make the event a party?
7. What regulations govern kegs of beer in dormitories? Who is in charge and responsible? Are kegs allowed to remain tapped for periods longer than one evening?
8. What are the qualifications for a couple to be approved as chaperons? What are the chaperons' duties? (Rule II F, 3)
9. Rule II C states: "Damage to College property will be paid by those responsible." Is this regulation confined to College property?
10. What is meant by "Drinking shall be confined to the immediate area of the divisions and lodges"? (Rule II D)
11. According to Rule II E, "Women are not allowed in divisions or dormitories on Sunday through Thursday except between the hours of noon and 9:00 p.m." On Friday and Saturday evenings women are permitted in the dormitories from noon until midnight. Who enforces the before-noon rule?
12. What regulations govern "room parties"?
13. Rule II F, 2 states that the written party request shall contain "the names of two students who agree to be

- present at the event and responsible for the conduct of party." What is meant by this?
14. What regulations govern 2:00 — 4:00 a.m. parties? (Rule III F, 2)
15. Please draft a statement to guide the Security Department in enforcing minimum standards of noise and behavior in the dormitories.
16. What regulations govern fraternity "Hell-weeks"?
17. Does the Campus Senate desire to have the rules enforced in a perfunctory manner? What method of enforcement is recommended?

Thomas J. Edwards  
Dean of Students

February 19, 1964

## Appeal . . .

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particularly, Kemp Mitchell, Dick Schmidt, and Doug Stevens, for their assistance on behalf of the drive.

Dr. K. Bhaskara Rao, whose earlier scheduled appearance was cancelled due to weather conditions, will be on campus next year to tell us how our money has been put to work in India.

It is to be hoped that this year's fund drive marks the turning point for Kenyon. In past years the charitable appeals on behalf of deprived students have met with embarrassing failures. This year Kenyon has been more than generous, and has, I hope, set a precedent for future years in a growing awareness of the problems and needs of our fellow students throughout the world.

## Alcohol Disallowed As Health Problem

Dean of Students Thomas J. Edwards stated at the February 19th meeting of the Campus Senate that "the College will assume responsibility for all genuine health care required by guests of the College during week end visits here." Apparently intoxication does not require genuine health care. Nurse Gene C. Payne told the Collegian that the infirmary will not serve as a sobering-up station. Neither intoxicated students nor their guests will be admitted to the infirmary unless some other medical treatment is required.

## DEBATE TEAM . . .

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Campbell and Volkowitz will represent Kenyon at the West Point Regional V Elimination Tournament at Xavier University in Cincinnati on March 23-24. This is the first time Kenyon has qualified to participate in the regional eliminations.

Other events:

- Feb. 28-29 University of Pennsylvania Liberty Bell Tournament in Philadelphia
- Mar. 1-2 Ohio State University television debate
- Mar. 20-21 Tulip Tournament at Ball State Teachers College in Muncie, Ind.

# THE GAMBIERER

## Telling the Truth

I, John Sprague, started out last summer with \$70 and an old guitar, and travelled thousands of miles, singing my way through Europe. I did much of travelling by motorcycle, washed my clothes in the Mediterranean and slept in railroad stations. At times, I travelled behind the iron curtain, but no matter where I went, I found my folk songs were readily understood. I sang on the streets and in cafes and even passed the hat in traditional troubador style. When my trip was over, I no longer had \$70 and one guitar — had \$10 and two guitars.

With the above affidavit, John Sprague '65 tried to convince the panelists of "To Tell the Truth" two Mondays ago, but failed, the incredible truth proving too much for the unbelieving quartet. Indeed, one finds it difficult to believe on first account the exploits of footloose John Sprague, whom we dropped in to see in his digs in Middle Leonard earlier this week. As soon as we saw and spoke with John, we could excuse the erring panelists, for smallish John, with his full-back build and sculpted featured punctuated by earnest blue eyes and sunlit blond hair, just does not cut the figure of the ideal globetrotter. Speaking quietly, in hoarse tones complicated by "two bennies," he explained that the New York appearance had not been his first television stand.

"I've been on two shows previous to that. First there was a folk-song show in Columbus entitled 'Gather Round,' and after that I appeared on the Martha Myers Show, conducted by Professor Myers' wife. On both of these shows I sang folk songs and played my guitar."

We asked John to start from the genesis of his career and move on to the episodes in his life which have received the greatest publicity.

"Well, I was born in Port Huron, Michigan, where I live now, and didn't pick up a guitar until my senior year in high school. I didn't own one until I got to Kenyon when I started playing around the fraternity. I was encouraged by my performances up here to get a job singing in a resort in Northern Michigan during the summer. The next summer, after my sophomore year, I repeated that experience, this time working at Boine Mountain, also in Michigan."

We stopped John to ask him what his repertoire had been at this time, and if it has suffered any changes since.

"I came to school in my freshman year with ten songs and left with fifty, most donated by records, and friends. I would say that I sing 'in the folk style' though of course I try to develop my own style of playing. My repertoire covers Calypso, American folk, work songs, and Bobby Dylan songs, plus the ballads of foreign lands."

John then revealed that he even had a few of his own compositions up his sleeve. Though they are yet copyrighted, he revealed the titles of two as "My Violet, My Love" and "Ever and a Day". We commented that they were more original than "Honeysuckle Rose".

The summer after John's sophomore year brought him into the

company of world travelers. In all, he travelled through twelve countries, using various means of transportation, including motorcycle and rule-of-the-thumb (hitchhiking).

"I started off by studying in Spain for awhile at the University of Madrid. That was very educational. From there I bummed around Austria until I undertook a hitchhike tour that took me through twelve countries and six thousand miles. Often, I supported myself and my fellow travelers by singing in cafes and bars. Making some of the tour on motorcycle, I went through Spain, Portugal, France, Italy, Greece, Germany, Bulgaria, Yugoslavia, Austria, and Holland. My favorite country, I would say, was Yugoslavia. The people there were by far the friendliest that I'd met during my journey, and it was there that I began sidewalk singing, which paid off quite well."

To charges that Paris is on the wane as an attractive tourist spot, simply because it is so deeply infested with tourists, John responded, "It all depends on where you live and how you live. I lived on the Left Bank, of course, with writers and artists, just wonderful people, at least two of whom will be well-known in a short time. I also lived with a great many Spanish Revolutionary exiles. I was living cheaply, but in the most interesting manner that Paris affords a student." John paused and stated: "Paris has a magnetic attraction."

We requested of John his impressions of the Eastern Iron Curtain countries, specifically Bulgaria.

"The Bulgarians were fine, very considerate people, but living somewhat in fear, fear of authority. When we crossed the border, a woman and her two daughters whom we met expressed anxiety over the pending approval of our papers. They eventually were approved, though we found that hitchhiking was forbidden in Bulgaria. We found none of this fear abounding in Yugoslavia, which, as I have mentioned, was the friendliest country that we entered."

Injecting a bit of ourself, we noted that we had read *The Sun Also Rises* and would like the excitement of the Pamplona festival that Hemingway so thrillingly describes confirmed. John obliged:

"Pamplona, like many spots in Europe, has lost most of its old flavor to tourism. Yet there are other factors. The Basque area, where Pamplona is located, is one of the most heavily guarded regions of Spain. The revolutionary spirit is still much alive there, since the consolidation of the Basque Republic into the Spanish union. Also, some of the characteristics of the festival are repellent to the Spaniards themselves. Some still can't imagine why a lot of fellows would enjoy putting their lives in jeopardy by running before a bull. I interpret it as proving their manliness."

Like Spring Dance Weekend with livestock, we mused.

After travelling back to Paris, John hitchhiked his way through Belgium to Holland, which he ranks third after Yugoslavia and Paris on the enchantment scale. Then it was back to America. Adventure pursued him even aboard ships where he met a young beauty named Petrouchka Natasha Chaumard, with whom he will return to Kenyon next fall, no longer a solo performer.



## The 88th Congress: Its Critics and Supporters

### Cerny Attacks

The last session of the 88th Congress has come under increasing fire in the last few weeks from the Liberal Establishment for its purported inaction on what are termed measures of "great national importance" which are sent there by the President. Walter Lippmann, James MacGregor Burns, Stewart Alsop, and the Americans for Democratic Action (ADA) are leading a bitter attack on America's legislative processes which calls for renovation of Congress to speed up enactment of this "vital" legislation.

No one can deny the fact that Congress has outwardly seemed to drag its feet; the last session was the longest peacetime session in history. But was this longevity really, as Lippmann says, "a conspiracy to suspend representative government?" The basis for this charge is his assumption that "where the national interest is concerned, the Executive is on the whole likely to be better informed and better equipped to judge," except when he is in "the paralyzing grip of the representative assembly." It seems that because the mass of people elect the President and because the Representatives and Senators are elected in limited areas, that the President is therefore more attuned to the wishes of the people.

This assumption is fundamentally fallacious for the simple reason that the Congress provides a broad base for the expression of opinion which is lacking in the Executive. Surely the President represents the mass of voters in one organic unit, but Congress represents the inherent divisions and interests of the people. They are a large body, elected by interests radically differing, and responsible only to their constituents. The Executive, on the other hand, has only one opinion — that of the President. Whereas a certain interest may have no voice at all in the Executive Department, it is more than likely to have a relatively articulate advocate in Congress who can make his cause understood so that rash mistakes can be avoided. The consensus of Congress is always more likely to have a legitimate claim to the true interests of the people than the Executive ever could. Besides, the fact must be always kept in mind that in this particular case the Administration was put into office by only about 100,000 votes out of nearly 70 million cast in 1960, hardly a mandate for extreme action.

The critics of Congress also seem to be forgetting the basic purpose of the division of the Federal Government into three equal branches — to make certain that spur-of-the-moment changes in the governing system, no matter how momentarily popular, cannot be made without the deliberate consent of all three of these bodies, in order to prevent long-termed results which might be more harmful than the original problem. The Liberals' cry for the Executive always reminds me, though I know I will be accused of demagoguery tomorrow, of this statement by Ernst Huber, one of the foremost theoreticians of the German Third Reich: "The Führer's will is not the subjective, individual will of a single man, but the collective national

will is embodied within him in all its objective, historical greatness . . ." In America, not even the whole Federal Government can presume such insight, much less the Executive alone.

But, we can surmise, the Liberals' concern is not for the Executive *per se*, but for his policies. They are mad not because the Congress has taken so long, but because it has refused to act immediately on their pet projects: Civil Rights, the tax cut, Foreign Aid, Medicare, ARA and other programs. Instead it has chosen to think these bills through, and in many cases decide that they should not be enacted. The Congressional critics are not worried about the fundamental processes of Congress; they are crying because it has spilt their milk. They would not complain about "stalling and strangling" of Administration measures if a Republican (much less — horror! — Goldwater) were President. A filibuster aimed at keeping Telstar entirely out of private hands is perfectly proper; a filibuster aimed at keeping public accommodations out of the hands of the Justice Department is inherently evil. Such an attitude is certainly no grounds for an attack on Congress *per se*.

Again, the critics of Congress have fallen prey to the great fallacy which pervades the political thought of this century, that the end justifies the means. If Congress must be destroyed to further their aims, by all means destroy Congress. If the Executive blocks their policies, by all means destroy him, too. If a reluctant citizen blocks Progress into the Liberal Golden Age, by all means take away his freedom, just so the job gets done.

However, the principles of Liberty show that the end cannot justify the means, for if the means are misused, Liberty is lost. We are again tied up in the age-old conflict between security and efficiency on one hand and freedom on the other. If the freedom of some can be sacrificed to the security of others, all freedom — freedom of dissent, freedom of choice, etc. — is lost. If something as basic as Congress can be cast aside because it disrupts the efficient organization of the state, then every human being is worthless and dispensable, and we are headed down Hayek's Road to Serfdom.

### Houser Replies

I dissent from the opinion offered by Mr. Cerny because I do not believe that the adherents of liberal democracy are concerned only with the value of certain programs and are thus pre-occupied with divesting the Congress of its constitutional and traditional functions. No one but a classical conservative could think of delegating near-supreme powers to a single man — while such a doctrine has recently been exhumed from the past and injected into the philosophies of Walter Lippman and the Fifth French Republic, its precepts are in opposition to the mainstream of American conservative and liberal thought.

As a liberal, I agree with Mr. Cerny that the unique value of Congress is that it articulates the diverse interests in the social fabric and provides a mechanism for the accommodation of con-

flicts. In this context, we must differentiate between the Congress, which represents the people, and the President, who is the embodiment of the people.

My quarrel with the Congress is not whether or not to carry out the New Deal — a conflict central in my opinion to the presidential-legislative tension. I am worried that the Congress has not acted as responsibly or prudently as it should have. What, then, is the role or should be the role of the legislature in the 1960's?

Congress should propose, debate, act, and administer. Because the Congress has only partially fulfilled these functions, it has not incurred the approval of a majority of political scientists. In the face of totalitarian ideologies and in homage to the anemic tyranny of expertise, Congress has shrunk from debating the great issues and has concentrated rather upon red herrings, scandal, and petty mutual admirations the debate is generally raised. When central issues are void of controversial principles but filled with "Maybe" or "I'm in the center with everyone else."

At the heart of the problem as to why Congress has not fulfilled the near-collapse of majority rule. Democracy means more than its rights and obligations in a set of institutions; it is, as John Dewey said, "a way of life and a method whereby all who have opinions and grievances have the right to express them and to expect some form of settlement."

Like "representative," the term "majority rule" implies that all men have a say in government, that all men are spoken for. All men, however, are neither equally wise nor equally powerful. Congress in recent years has exaggerated this fact to the point where we see now a perversion of Calhoun's doctrine of the Concurrent Majority.

No legislation has been passed without this limited majority approval of the committee oligarchs and the Interest Group Trinity of business, the military, and agriculture. What about the millions of Americans who do not vote or who do not belong to an interest organization? What about our mass political parties?

What we need is a return to the principles of numerical, or genuine majority rule. Herein lies the best method not only for securing unanimity but also for maintaining the consent of the governed. Because of our tradition of respecting minority rights, because of the acceptance of fair procedure, and because of the checks inherent in the separation of powers and the device of elections, we need not perpetuate the conservative ideology that the people are omnipotent — as long as they do nothing.

This is not the time to suggest detailed reforms. However, efforts should be made to relieve the representative of local 'errand-running' for his constituents; perhaps a party agency could be created to handle these matters. Bills ought to be voted on before going to committee; committee chairmen should be appointed by an elected Majority Leader or Speaker.

The essential thing is that Congress resume its proper role in a democratic America, a role in which legislative programs, whatever their merits, receive the honest intellectual consideration of all members, with all representatives not hamstrung by institutional deterioration and not fearful of being held responsible (accountable) for its actions.

## New Opportunities Offered Thru Kenyon's Affiliation With College Associations

### Library Proposal

Proposals that could vastly enlarge and improve the library resources available to Kenyon men were given in an Ohio College Association survey report issued at the group's annual meeting. The report, *The Possibility of Extensive Library Cooperation in Ohio: A Survey*, dealt in three major areas.

It suggests the creation of a union catalog containing an inventory of all library materials held by O.C.A. schools, a central collection of all microfilm materials, and several secondary programs for the benefit of member colleges. In follow-up studies after the report it has been decided that the bibliographic center shall be set up as soon as possible, and have these responsibilities:

- 1) Development of a catalog enabling a student to locate any book held by any member—school or library.
- 2) "Automation" of the catalog for rapid service.
- 3) Purchase by the center of microfilms and placement of them on a loan-status to member libraries.
- 4) Development of a cooperative buying program for expensive materials.

Such a bibliographic center would serve a single library in that it could determine whether or not it would have to supply itself with certain materials by seeing how available they were through other libraries. It would be an impressive institution to lure prospective staff members to Association libraries, and put a vast amount of micro-film at the hands of students. Expenditures by the small-college library would be much less.

The report does not, however, attempt in any way to be straight-forward about the complications and delays which will arise when scholars at ten different schools are all urgently requesting the same rare source available only at one school. It does not explain anything about length-of-loan, fines imposed, costs to the scholar of having his source hunted down, or where the funds come from to begin the center. No statement is made as to whether or not rare materials held by a college would be collected at the center and dispensed from there, or would be left at the college.

Further plans for the development of the center will be discussed at the Associated meeting in April.

### Symposium . . .

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journals. Presently he serves on the editorial board of *Philosophy and Phenomenological Research*, *Realism and the Background of Phenomenology*, published in 1960, is his latest book.

Professor Gerald E. Myers, Chairman of the Lectureships Committee and in charge of local arrangements for the affair, will entertain the visiting professors at his home on Friday afternoon. After the discussion on Saturday afternoon the group will retire to the Alumni House for sherry. They will take their meals in Peirce Hall, except Saturday evening when they will dine at the Alcove in Mount Vernon.

### Non-Western Studies

The Great Lakes Colleges Association *Program Development and Progress Reports* announcements issued recently contain notes of interest to Kenyon students and faculty. Opportunities for financial aid in studies for students has been provided for

- 1) Research in marine biology at Florida State University.
  - 2) 1 scholarship (\$1,000) for a Kenyon student who wishes to study theology at the Oberlin Graduate School of Theology.
  - 3) A cooperative Junior Year at Princeton program for the "study of certain non-Western languages and cultures."
- GLCA-sponsored overseas study programs provide six places at the University of Aberdeen, twenty-five at the American University of Beirut, and fifty or more places for studying in Mexico and/or Colombia.

Grants to the GLCA since June total \$1,543,000, with the most recent being a half-million dollar Ford Foundation grant for the pursuit of non-Western Studies.

Kenyon is affected directly by the GLCA only through the appearance of its art exhibit here last fall (no Kenyon participants) and the forthcoming publication of the *Great Lakes Anthology*, which will be sold to interested students. The great majority of items in the two reports deal with opportunities for faculty research under large Kettering and Ford Foundation grants and many smaller awards. Most of the Ford money is allocated for faculty development.

### Church to Lecture On Lyric Poetry

Mr. Church of Kenyon's English department will deliver a special lecture on March 2nd in Philomathesian Hall. Scheduled for 8:00 p.m., it is being held under the auspices of the English department. The lecture itself is a revised edition of one which Mr. Church delivered to the freshmen "fourth hour" classes, and is entitled: "Lyric Poetry: Song and Dance."

In his talk, Mr. Church will discuss the origins of poetry. He hopes to show the importance of the basic rhythm and emotion in poetry by drawing a connection between it and the ancient dance and ritual from which it originated. In conjunction with this Mr. Church feels that much poetry has been lost in our tendency to approach a work from a purely intellectual viewpoint. He believes that the most important factor is "not the conclusion, but the ceremony of man thinking."

When asked why the English department was holding this special lecture, Prof. Gerrit Rebofs stated that it was because Mr. Church's thesis was "a very important point of view." He also said that: "This approach to poetry has not been talked about since I've been at Kenyon."

### Religious Services

The Reverend John C. Bennett, Dean of the Union Theological Seminary, will speak in the College Chapel on March 1. Mr. Leslie Paul, Kenyon Lecturer-in-Residence, will preach on March 8. Both services begin at 10:30 a.m.



## Foolhardy Reviewer Predicts National Book Award Winners

by John Tucker

The 1964 National Book Awards will be presented in New York on Tuesday, March 10. There will be five awards this year instead of the usual three: Fiction, Poetry, and three more or less distinct categories replacing the old Non-fiction award: Arts and Letters, History and Biography, and Science, Philosophy, and Religion. The cash prize for each of these awards is \$1000; there will also be a new award, beginning this year, worth \$5000—the Gold Medal, presented to an American author for his life's work.

It is my custom each year to predict the winners of the National Book Awards (last year I got two out of three right, *mirabile dictu*) and this year is no exception. Here then are my official 1964 NBA predictions:

Poetry—John Crowe Ransom—Selected Poems.

Ransom is my choice, not because he is Gambier's most illustrious citizen, but because these poems have been a part of America's poetic heritage for the last 25 years. While three of the five leading contenders are new books of verse which could fade into oblivion, Ransom's poems have already survived the test of time.

(Before predicting the three nonfiction awards, I have one criticism to make of the National Book Committee. When this year's leading contenders were published, all sixteen nonfiction titles were lumped, under the nebulous classification, "Other", without regard to specific category under which they were to be judged. This presents definite problems to anyone trying to second guess the awards; for example, is Richard Hofstadter's *Anti-Intellectualism in American Life* to be judged as Social Science or Arts and Letters? The same case may be made for Ralph McGill's *The South and the*

*Southerner*. I hope the Committee in the future will sort the nominees into the respective categories under which they will be judged.)

Arts and Letters—Apolinaire: *Poet Among the Painters*—Francis Steegmuller.

I personally would like to see James Baldwin's *The Fire Next Time* win, but I think Steegmuller's style and erudition will give him the prize.

History and Biography—John Keats—Walter Jackson Bate

Richard Hofstadter's *Anti-Intellectualism in American Life* and Hannah Arendt's *Eichmann in Jerusalem* (which, surprisingly enough, did not make the list of leading contenders) also occurred to me as probable choices here.

Science, Philosophy, and Religion—*Change, Hope, and the Bomb*—David E. Lilienthal.

The hardest choice this year is in fiction. Mary McCarthy is nominated for *The Group*, but this is more or less a force-play, since her novel was one of last year's most important books, and, like *Ship of Fools* in 1963, was a sure choice for nomination from the day of publication. I do not believe, however, that either *The Group* or John Updike's *The Centaur* has a real chance to take it. I would think that either Malamud's *Idiot's First* or Thomas Pynchon's *V*, would win. Malamud's book is a collection of really fine short stories, and he has won before. (Indeed, the last four books he has written have been NBA nominations.) Pynchon's *V*, is a wild, strange comic novel, very well received. So, after three weeks of mulling the nominees over, I have decided to predict

Fiction—*V*—Thomas Pynchon. The NBA Gold Medal could go to a variety of American writers for their life's work (Marianne Moore, S. J. Perelman, Robert Lowell); my choice is that great man of letters, Edmund Wilson.

## DOCTRINE OF ORIGINAL SIN EXAMINED BY THE CHAPLAIN

by John Gable

It is always embarrassing to write a criticism of the Chaplain's sermons, for one inevitably appears either to be his toady or to be lacking in any critical judgement. This is because, as far as I am concerned, it is almost impossible to quarrel with what he usually has to say. Perhaps the best way for the Collegian to get a thorough-going criticism of Mr. Hettlinger's sermons would be to send someone to chapel to hear him who is a committed atheist or agnostic (I can't confess to be either). The trouble with this, however, is that it might be necessary after some months to find a new critic, as the old one would probably fall under the spell of this man's compelling expositions of the Christian Faith.

On February 9, 16, 23, the Rev. Mr. Hettlinger gave a series of sermons entitled *Guilt, Freedom and Forgiveness*. In them he clearly sought to redefine the Biblical doctrines of Original Sin, transgression, guilt, repentance,

and forgiveness in the light of modern scientific and psychological knowledge. He redefined them in contemporary language and terms using themes from Freud, Adler, Ibsen's plays, Fellini's recent films, and contemporary literature to illustrate points which were Biblical in basis. His theology of guilt and Original Sin seemed influenced by the William Temple of *Nature, Man and God*, and his Christology seemed influenced by that of Paul Tillich.

In the first sermon, the Chaplain sought to recover the concept of guilt from the limbo to which it has been assigned by popular thinking and some schools or trends in psychology. He pointed out that while the idea of guilt is termed old-fashioned it is actually termed as old-fashioned only in connection with sex, murder, alcoholism, etc. are still thought to be practices that one should feel remorseful about. "I draw attention to this contradiction in popular ideas," he said,

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## ROSMERSHOLM FOUND WORTHWHILE BY ONE REVIEWER, "GHASTLY" BY ANOTHER

By Richard Hettlinger

On the day after I saw this play I was the recipient of two very different comments. One person said to me "It's extraordinary how relevant and contemporary Ibsen remains"; another complained "The trouble with Ibsen is that he's so utterly out of tune with our times". I think the contradiction arises from the fact that on the one hand Ibsen had achieved (in 1886) an astonishingly profound insight into the complexity of the human psyche, and even shared something of the nonjudgmental attitude of the professional psychiatrist (which was exceptionally in his day); but on the other hand he had not grasped the therapeutic possibilities opened up by a conscious recognition of the processes of repression and rationalization. He gives us psychology without psychiatry, analysis without therapy. His insight into the way in which Rosmer and Rebecca had unconsciously accepted each other as lovers and unconsciously willed the death of Beata is brilliant. He handles the theme of self-justification to others as a reflection of the unconscious need of self-justification to the self with great skill — long before there has been any accusation of responsibility for the suicide Rosmer is emphasizing how terribly careful they had been to keep Beata in ignorance of the 'spiritual marriage'. But the conscious recognition of the real facts in the final scene brings no release or freedom: I cannot see the interpretation that believes the couple to be fulfilled in their suicide. In the light of Ibsen's life-long struggle for freedom from conventional society, the triumph of the 'noble' Rosmer family tradition must surely be regarded as a tragedy. It was only a confused and defeated Rosmer, all too quickly dissuaded from his idealism by his conservative friends, who could see Rebecca's death *à la* Beata as a justification for faith in his life's work.

The very profundity of the theme of the play, however, places a fantastic burden on the players. Both Rosmer and Rebecca are people who, during the action, have to be portrayed at two levels if the audience is to participate in the drama. Rosmer is the more complex character because he never really frees himself from the sterile conformism of his family and church; yet for the first three acts he is a man who thinks and hopes he has made it. The part would be demanding for a Laurence Olivier. George McElroy struggled manfully but he never quite looked or felt right. On the other hand, I do not think that the titter that ran through the audience (on the night I saw the play) when he asked Rebecca for her sacrifice and undertook to join her in it was entirely due to the actor's limitations. Somehow Ibsen's portrayal of the spineless would-be reformer fails to prepare us for his final decisive act of irreversible choice.



George McElroy as Rosmer and Patricia Duke as Rebecca

Patricia Duke had an almost equally difficult task, though she came much nearer to carrying it off, and her real ability as an actress was even more apparent than in previous parts. However, the image of what she had been before Rosmersholm took hold upon her tended to prevail over the reality that she was in the play, and she did not quite convey the impression of a woman who had once been independent and free but was such no longer. Her manner throughout was a little too majestic and even haughty — an effect perhaps exaggerated by the fact that she wore a 'morning robe' cut in the style of Queen Elizabeth the First, and slippers so low that she had to elevate her nose and chin in order to converse at all with the other actors.

Henry Webster found the rather stiff and gruff Mr. Kroll well suited to his style; after a tedious beginning, I thought he warmed up remarkably and came across with conviction. John Willett was brilliant as John Willett — a breath of life in the slow opening act, but perhaps a little too ebullient for the part. Andrew Worsnopp gave his usual fine performance, though I wondered whether the plebeian Mortensgard (despite his erstwhile academic calling) was intended to be that suave. But for sheer dramatic virtuosity my accolade goes to Priscilla Sutcliffe. I was glad she had the last word in the play.

I feel about campus dramatic productions very much as I do about modern architecture — even if the result doesn't entirely come off it is good to have made the effort. Of course, I might think differently about the matter if I had put several thousand dollars into a building that did not appeal to me, or if I had paid a high price for a seat at a play that was less than satisfying; but the pleasure and stimulation I derive from seeing such a play as Ros-

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## Fisher Finds Play at Fault

by Jeffrey Fisher

There may have been no laughter at Rosmersholm, but there was laughter in the house, embarrassed laughter, at the wrong times. This was just one indication of failure in the Hill Theater's latest effort.

To begin with, the play itself is ghastly. There is the matter of the white horse which appears at every lapse, and is scarcely worthy of the name "symbol," as it fails to add dimension to the play. The horse lurks about Rosmersholm, presumably, because there is no reason for death to be there.

The dramatic action is centered in the conflict of conservatism and liberalism, whatever these may be. Ibsen makes no attempt to explain. Mortensgard, the "flaming radical," says nothing provocative or radical. The play is one long fusillade of abstractions — freedom, guilt, ideals, trust, faith — not one of which is defined by the context. One wonders what these humorless people are agitated about.

The play is peppered with such profundities as: "Happiness is freedom from guilt." Since there is no life without guilt, one might suppose that happiness is death. Ridiculous? Perhaps, but this would at least justify the ending. Weighty emphases are also placed on such thundering inanities as: "Perhaps, yes. Perhaps, no," or "Yes, we are all human." (This is perhaps, more the director's fault than Ibsen's.)

The characters take turns at stepping out of character. John Rosmer, for example, at the end of the second act comes out with: "I refuse to be crushed by these gloomy speculations. I refuse to have a way of life imposed upon me . . ." These are strong words from a character who throughout

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"Please don't shoot the piano player. He's doing the best he can." Charles Aznavour as Charlie in François Truffaut's "Shoot the Piano Player."

## Existentialist Hero Seen In "Piano Player's" Charlie

by John Cocks

Your respect and admiration for Truffaut's *Shoot the Piano Player* is dependent almost entirely upon your understanding and respect for the mythology of the Hollywood B film. The half-world of the blinking neon hotel sign outside the window, the dark, wet streets, the man running, the small cafe full of smoke and noise, the piano player softly doing a number which you seem somehow to remember but which exists only within the boundaries of this mythic night kingdom, the whores, the cheap hoods and the ones in the sharp Italian suits, the hard, cynical girl with a lot already behind her and more, perhaps, to go, a few drinks and a lot of cigarettes, a sudden gunshot in the night, and all those memories: this is the world which Truffaut has taken, adapted and modeled into his highly-personalized existential universe of the absurd. Charlie Kohler, the former concert pianist, prisoner, victim, might be Mersault — both are ultimately trapped without hope; yet Charlie is more a man and more a tragedy than the hero of *The Stranger* simply because he is more sympathetic and real. Mersault is indifferent even to involvement itself, yet Charlie Kohler must actively fight himself to keep from becoming involved ("merde," he says to Plyne, the barkeep, "I'm scared"); he has known the consequences and for his own good he must keep himself away. So that desperately sweet, touching episode on the street with Lena, becomes much more than a manifestation of Charlie's timidity: when the meek pianist puts his hands behind his back and counts off on his fingers to give himself the courage to put his arm around Lena, he is also fighting against himself, wrestling to decide whether or not to become committed, whether to take the risk. But Charlie is an outsider, a lonely man who suffers alone, and he desperately needs help. He must become involved.

Charlie's world is one of violent contrast: absurdity and brutal realism, wild, anarchic comedy and the deepest of tragedy, a world of abrupt, almost elliptical changes of mood and atmosphere which leave the audience without foundation. The film opens on a dark street; we hear footsteps and catch a glimpse of a man running fast; we follow him; he is breathing hard, and looks a bit frightened; suddenly he runs headlong into a lamppost and falls, bloodying his eye and knocking him senseless. He is helped to his feet by a stranger who is passing by; the fugitive and the stranger walk slowly

along together for several minutes, the stranger talking about his wife and family, the fugitive smiling at his little jokes and nodding understandingly. They part, and the fugitive begins once again to run. This is certainly not the usual thing; indeed, it appears at first glance to be a parody of a typical Hollywood gangster flick. But we begin to realize after a while that the parody serves a far deeper purpose: it begins to form slowly into what Truffaut has called "a respectful pastiche," until at the end the two apparently conflicting moods of comedy-parody and tragedy blend perfectly. The two mock gangsters, who have all through the film been the butt of constant gags, suddenly turn treacherous for one brief but important moment: they advance toward the farmhouse in a kind of mock-epic pose, one slightly behind the other, both holding pistols at arm's length; one of them spots Lena and with a deft twirl of the revolver around his finger we realize that he is now something far more than a clown; he fires twice, quickly, and in what must surely be one of the most stunning scenes ever put on film, Lena falls wounded and slides and turns slowly down a snow-covered hill. The absurd demimonde of Charlie Kohler has become complete: hilarious parody becomes of a sudden the grimmest of realities.

Truffaut stated in an interview published in the Christmas, 1962 issue of *Cahiers du Cinema* that he considers *Shoot the Piano Player* a failure; after the unqualified popular success of *The 400 Blows*, he felt he must do a film which would appeal only to the real enthusiasts, the ones who could be expected to notice the *Cahiers du Cinema* poster on the back of a delivery truck, who would know that the little tune in the gangster's musical snuff box is the theme from Ophüls' *Lola Montes*, who could recognize the visual references to Hitchcock and Walsh. He indulged too in his favorite trick of rapidly changing moods between and in scenes, always keeping himself about three steps in front of the audience. The results, for Truffaut, were not satisfactory; *Shoot the Piano Player* did not lose money, but, as its director has said, "eight out of ten people were disappointed." François Truffaut is searching for his audience, not compromising himself but rather attempting to understand; and from *Shoot the Piano Player* he learned perhaps that there are a good many people unlike himself who will not or cannot accept the ethos of the gangster film, who demand that the hero of a film be "significant" or "articulate": a

college professor, maybe, or a graduate of Harvard University, in a script co-authored by a New Critic and the editors of *Sight and Sound*. About how to appeal to a mass audience without compromising his artistic ideals, Truffaut seems confused, as I am; but it does seem to me that a film poet of Truffaut's stature should be occasionally permitted to indulge himself, and that it is the responsibility of the audience to entrust themselves to him, knowing that they are watching the work of a man who is probably the greatest cinema artist of our time.

Few members of the audience, though, seem capable either of accepting the real tragedy of the film, or realizing that they are watching anything more than a whimsical joyride through a very strange section of the Parisian underworld. But on repeated viewings, after you have accustomed yourself to the dazzling technique and the strange (though valid) twists of the plot, the true theme begins to become clear. The recurring and most important lines of the film are "It's not your problem. Nothing is. You're so far out of it that nothing matters. Behind that piano—that's where you belong," but all of this does no good, because Charlie finally does get caught, does get involved. We recall the anecdote of Oscar Wilde's, about walking into a bar in Oklahoma one day and seeing above the honky-tonk piano this sign: "Please don't shoot the piano player. He's doing the best he can." The tragedy of Charlie Kohler is that he is doing the best he can; it should be enough, but in this absurd universe it isn't; and it is not his fault. He tried, and was defeated; he tries to begin again ("Charlie is dead," says Lena, "give Edouard"), and again is defeated—will it always be this way ("Charlie, meet the new waitress . . .") Truffaut doesn't make it clear, but Aznavour's face at the film's end, staring out at us with an almost unbearable look of sorrow and pain, leaves little room for doubt that Charlie will go on, but always as a prisoner behind the shield of his piano: "this time it's for keeps" because "music is what we need, man." In many ways, the greatest tragedy of the film is that someone did not shoot the piano player, so in death (like Mersault) he could be granted a certain kind of escape; but he must continue, trapped forever in an absurd world which victimizes him, which will never leave him alone.

"Who is Charlie Kohler?" Lena asks Charlie, and answers "You're a mere trifle to yourself . . . a piano player . . ." We have been with Charlie through it all; we know and understand him, and realize, or should realize, that he is so much, so very more more.

## Hettlinger . . .

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mersholm at the Hill Theatre more than justify the moderate expenditure. These are, after all, community projects (vide the long list of those who work backstage, among whom I would particularly commend Michael O'Brien for his massive portraits), and the real test is not whether I like or approve of the play, nor whether the actors achieve perfection, but whether some new experience or understanding has been opened up to us all. By that standard *Rosmersholm* was eminently worth-while, and we can welcome Michael Birtwistle as a director who is going to continue the fine tradition of drama we enjoy at Kenyon.

## Ormandy's Treatment of Bach Unsatisfying

by Richard Fein

Bach's "Mass in B Minor" has certainly had better treatment than that of Eugene Ormandy directing the Philadelphia Orchestra and the Temple University Choirs on a recent Columbia release (Mono M3L-280, Stereo M3S-680). As so often in Ormandy performances of works of all periods, the chorus and orchestra are very large, in this case, too large. And though the soloists are renowned, some are not suited to performing Bach.

The often brilliant Eleanor Steber has too much tremolo and dramatic qualities for such a performance. In fact, she fails to do justice to some of the high notes (which are certainly within her range) in the soprano-tenor duet of the "Gloria" section. In both soprano-contralto duets, Steber frequently overpowers Elias, and her passionate outbursts and vibratic vocal quality conflict with Elias's less dramatic approach and smoother tone. Rosalind Elias is good in all her solos. Her vocal quality and range (except maybe for a few of the lower notes) and her undramatic, yet expressive interpretations are all well suited to Bach. Tenor Richard Verreau is also adequate, though a little shallow in tone. In the "Quoniam" bass aria, Richard Cross seems to push a little too hard in the lower passages and is somewhat unstable. He is better in "Et in Spiritum Sanctum."

The Temple University chorus is a fine group — clear and balanced in all their parts. Nevertheless, the sopranos have difficulty with some of the highest notes, especially in the "Kyrie," and certain sopranos stand out too much. Backing the chorus and soloists (supporting or opposing them, as the case may be) and

performing almost to perfection in the ritornellos are brilliant instrumental soloists on violin, flute, horn, oboe d'more, and trumpet. The Philadelphia Orchestra as a whole is one of the best.

Perhaps the major problems with this recording are the immensity of the chorus and orchestra, the interpretation of Eugene Ormandy, and the recording techniques of Columbia. If volume is all that is sought, then a large chorus and orchestra might be justified. But, for Bach, this is hardly necessary, and, in this case, the effect is too loud, with inadequate contrast. This is, of course, largely Ormandy's fault. His interpretation is almost cold, which may result as a reaction to his more romantic tendencies. He does a poor job with the choral dynamics, particularly in the "Kyries" and the "Gloria, in Excelsis." There just isn't enough contrast, while, at the same time, the crescendos are sometimes not gradual enough or sometimes almost non-existent, because of an insufficient range of volume difference. The choral passages become boring to listen to, which is not true on some other recordings. Columbia's recording techniques don't seem to help the situation. They have recorded the chorus too loud in comparison to the orchestra.

Among the better recording of the "Mass in B Minor" is DGG's Archive production (Mono 3177, Stereo 73177/9), with Karl Richter conducting the Munich Bach Choir and Orchestra and with Stader, Toepper, Haefliger, and Fischer-Dieskau making fine solo performances. Even Epic's recording with Jochum conducting can better the Ormandy performance.

## Nuclear Power and Personal Responsibility 'Debated'

by Phil Cerny

"Nuclear Power and Personal Responsibility" was the topic last night, Sunday February 23, for a debate between Professors Franklin Miller of the Physics Department and Raymond English of the Political Science Department. What is every man's personal responsibility toward this vast problem of our time, nuclear power? In what turned out to be more of a discussion than a debate, the two professors rarely locked horns in heated argument. Rather each brought up points and made clear his own position instead of attacking his opponent's; sometimes it appeared they were ignoring each other.

It was evident from the first part of each speaker's argument that the two men differed on the definition of personal responsibility. In Miller's case, personal responsibility means the application of one's own ethics, built up in personal life in society, to the problems of voting and influencing government in regard to the great problems of our day as well as the small. Miller, founder of the world-wide professional organization, Society for Social Responsibility in Science, declared himself ready to be killed rather than to kill another person. In applying this ethic to nuclear power, he asserted that disarmament must come as soon as possible if the world is to survive, and that we must do all in our power to prevent nuclear

war, even at the risk of losing the battle to Communism.

English, on the other hand, alleged that personal responsibility means that each man must try to put himself in a position where weighing all sides of the matter as President Johnson must do, he can come to a conclusion both prudent and ethical. Using this as a criterion, he feels that nuclear power is a necessary evil that the West cannot do away with without increasing the possibility that one side or the other will become more aggressive at the other disarms and that if the balance of terror is seriously disturbed in the nuclear area without sufficient compensation in other military areas we are liable to be overrun.

The problem in the debate was that the two men were approaching the problem from different levels, each in accordance with his professional beliefs or limitations. Miller declared himself unable to see himself in President Johnson's shoes, and English said that such an attempt was all-important to any responsible conclusion.

In the question period which followed the "debate," the point was raised by Professor Bely that every individual's responsibility is to come to his own conscientious position, based on his own lights, and be guided by that. Thus the scientist works out his beliefs, the ideologue his

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## Rodin Exhibit Presents His Unfinishedness

by Bill Wissman

A collection of the work of Auguste Rodin is now on exhibit at the Cleveland Museum of Art. The collection (predominantly bronze-casted sculptures) is being shown in conjunction with a collection of watercolors by James Turner. Recognizing the disparity of the two subjects we shall concern ourselves exclusively with Rodin.

Rodin redefined sculpture during the same years that Manet, Monet and the Impressionist movement redefined painting. What Rodin accomplished was visible in the first piece he tried to exhibit (it was rejected as one might expect), "The Man With The Broken Nose." It was rejected on grounds of being unfinished, a mere fragment or sketch. Rodin was the first to make unfinishedness an aesthetic principle that governed both handling of surfaces and the whole shape of the work. By discovering what might be called the autonomy of the fragment, Rodin rescued sculpture from mechanical reality much as the Impressionists rescued painting from photographic realism.



The Kiss

fended by the cigar-like hulk of "La Terre," let it be added that it is finished without extremities because what Rodin represents is not really a human body, but a body's specific gesture, and he retains just so much of the anatomical form as that gesture needs to involve.

Rodin's fragments (the hands are singularly impressive) declare that a sculpture looks vital not because its prototype lives, but because it is vitally made.

Space prevents anything but a cursory discussion of the work, since it is imperative that visual references be provided. And it is obvious that when considering a piece of sculpture, a flat picture means very little. Appreciation thus requires attendance, unless of course you don't know very much about art, but know what you like.

The full force of Rodin's innovations took several years to develop. In 1879 he was at last entrusted with a major task, the entrance of the Museum of Decorative Arts in Paris. Rodin elaborated the commission into ambitious ensemble called "The Gates of Hell." Its symbolic program was inspired by Dante's Inferno. He never finished the Gates, but they served as a matrix for countless smaller pieces that he eventually made into independent works. Perhaps the most famous of these autonomous fragments is the "Thinker."

In holding with the old tradition, most likely for financial reasons, Rodin produced a statue entitled the "Age of Bronze." The "Age of Bronze" was a paradigm of the esthetics of analogues, and the scandalous charges that the sculpture had merely taken a cast from the live model, though unjust in fact, were esthetically justified.



Study of hands for a burgher of Calais

## GABLE . . .

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"to suggest that guilt is a concept we cannot do without in human life. The recognition that there are actions and attitudes which any man ought to control or repudiate involves us at some point in the attribution or acknowledgement of guilt — the human condition in which past deviations from an ideal, past distortions of the self, past failures of responsibility are seen in their binding effect upon the present."

The Chaplain pointed out that the myth of the Fall and the doctrine of Original Sin, when clearly understood, do not tell us that man is a depraved creature or that sex is evil and transmits sin to us through our conception. "The myth of the Fall and Original Sin confirms and anticipates not only Freud's recognition of the essential sexuality of man, but also his insight into the interdependence of humanity. The disorder and disharmony of my life is part of my inheritance as a human being." In short, man by his nature is somehow inclined to do evil (a paraphrase of Article IX of the Anglican 39 Articles of Religion), which . . . "as an empirical observation on the human predicament its is surely irrefutable." The mature man will surely acknowledge this his predicament.

In the second sermon, Mr. Hettinger talked about human freedom and freedom from guilt in the light of biological or psychological determinism. He said that the problem was essentially one of escaping from the self which has been created both by sins committed by the individual and by impersonal forces over which the individual has little or no control. Determinism, he said, was unvarifiable and ultimately unsatisfactory in an understanding of the human condition and what is to be done about it.

Here he introduced the concept of Christ, which he more fully developed in his third sermon. The Christian has discovered that the contagion of that man's life (Christ's life) has broken the chain of his own past. Men and women may not be altogether what they would be, but because

of Jesus Christ they are what they would not otherwise have been. Freedom from guilt is no legal promulgation setting aside the penalty we fear for attitudes and actions we could not avoid; it is the astonishing discovery that these attitudes and actions are not the last word about ourselves or about our humanity."

In the third sermon, Mr. Hettinger sought to show Christianity does not seek to introduce morbid guilt feelings or sick self-recriminations, but rather a sense of God's love for man and His acceptance of man, fallen creature though he is. "It is not those who worship God as a living reality who are liable to pathological anxiety about the past, but those who have seen clearly into the depths of guilt but for whom God is absent or dead."

In this series a treatment of confession, private, public, auricular, etc., would have been most helpful, and, it would seem, perhaps necessary and logical. Likewise, a discussion of such familiar but often misdefined Church doctrines as absolution and the remission of sin by Baptism cry for restatement in connection with a topic such as this. These were notable omissions in this series, although not so notable as to devalue that which was discussed.

## DEBATE . . .

Cont. from page 8

the militarist his, and the economist his, and none of these can be viewed as omnipotent. The result must be a reasoned compromise of all these.

But the politician is the only one who can work out all these ideas. He must see the view of the scientist who values human life above all else together with the view of the idealist who is willing to fight and die for a certain ideological system, and he must bring them together into a workable policy.

Thus the debate was between a man with an individual's conscience and a man who, by the light of his profession, must see this viewpoint, but who has the further personal responsibility to place it in the proper context. Each's personal responsibility was formed at a different level, so that while each defined his own position, the ideological battle was not joined. The audience was given things to think about rather than a fight with a winner and a loser.

The debate was presented by the Kenyon Christian Fellowship.

## Bennett Lectures To KCF Sunday

The Kenyon Christian Fellowship will present the Reverend John C. Bennett to continue the discussion of "Nuclear Weapons and Personal Responsibility" on Sunday, March 1st at 7:15 p.m. in the basement lounge of Peirce Hall. Dr. Bennett is Reinhold Niebuhr Professor of Social Ethics and Dean of the Faculty at the Union Theological Seminary in New York City.

He is the editor of *Nuclear Weapons and the Conflict of Conscience*, a symposium on the moral problems of disarmament, political strategy, and nuclear war. He was President of the American Theological Society (1954) and President of the American Society for Christian Social Ethics (1961). Presently he is co-chairman of the Editorial Board of *Christianity and Crisis*.



Jean D'Aire, Nude





David Newcomb reading

## Poetry Reading Suggests New Gambier Verve

by Michael Burr

Last night, Mr. Philip Church joined with seven students (one, a Mt. Vernon High School senior) in reading selected poems to a receptive and large audience in the DKE lounge.

This was the first of the poetry readings sponsored jointly by HIKA and the English Department, and Mr. Anthony Bing and Hank Webster seem to have started a successful new activity here on the hill. The reception given the reading assured a repetition later this spring.

The program was dominated by freshman who have tried their literary wings, in the pastoral tradition, in bucolic Gambier with varying success — certainly mention must be made of the amazing achievement of William Shubart, who concluded the reading, and Michael Berryhill, who supplied much-needed levity to the middle of the program.

Seniors David Newcomb and Charles Lynch also participated, and Mr. Church read twice. His poetry is interesting and well suited for verbal delivery, and Mr. Church has a pleasant, informal manner which sets up the dramatic and ironic tensions upon which his poems thrive. This contrasted markedly with the quiet, almost reticent presentation of Newcomb, the only other really polished poet included in the reading.



Mr. Church

## FISHER ...

Cont. from page 7

the rest of the play behaves like a caving, simpering, lily-livered cretin whom nobody could respect. He is assuredly not the man of whom Rebecca says: "You have the power to change men's spirits; to fill their minds with hope and aspiration — to bring nobility into their lives." As there is no nobility in his life except a vague, undirected idealism, her statement is suspect. This brings us to Rebecca, who, in the fourth act, explains that she was seized by an "uncontrollable passion" for Rosmer. "It swept over me like a storm at sea — like one of those winter-storms we have in the North. It seizes hold of you and carries you off with it — wherever it will. Resistance is impossible." That she did resist it is easily explained by the fact that while the metaphor was raging, the passion which inspired it was dissipated or forgotten. This orphic drivel occurs with increasing frequency as the play draws to its conclusion, until: "I should be nothing but a kind of sea-troll, clinging to the ship on which you must sail forward — pulling it back. I must be overboard. Why should I stay on in a world dragging out a stunted life?" I laugh. What else is there to do?

As the play labors to its conclusion, the tension is suspended for a couple of minutes for Ulric Brendel, Ibsen's messenger boy. Nobody can imagine why he has appeared until it becomes evident that he has been sent by the author to deliver the play's message, which was almost forgotten in the confusion. (I think Brendel arrives by white horse, but this is speculative.) Anyway, the point it seems is that: "Peder Mortensgard is Lord and Master of the Future." He "... is capable of living without ideals. And that is the secret of action and success." Of course, if this were true, Rosmer and Rebecca should be eminently successful, as Ibsen neglected to write any ideals into them, though they chatter about them incessantly.

One final word about the conclusion. Our hero and heroine are brought to their demise by a humorous dare session, reminiscent of childhood.

"I dare you to jump."  
"I double dare you."  
"Double dares go first."  
"I'll jump if you do."  
"Okay. You go first."

The difference is that this is an adult play, so the characters say:  
Ros: I will go with you, I say.  
Reb: As far as the bridge, yes. You know you never dare set foot on it.

Ros: You've noticed that?  
Reb: Yes; that's how I knew my love was hopeless.

Ros: I lay me hand upon your head, Rebecca — and take you in marriage as my true wife.

Reb: Thank you, Rosmer. Now I can go — gladly!

Ros: Man and wife should go together.

After their exit, Mrs. Helseth, the housekeeper, is brought on stage to emote over their "tragic" suicide. And this extorts one last laugh, because she is not in on the joke. The audience is still chuckling over the dare session, and does not care a whit if they die. If anything we are relieved because the play is played out. Here the director missed a golden opportunity. The finale could have been even funnier if, after the leap, water jetted in the window drenching Mrs. Helseth to the accompaniment of an off-stage chorus singing "Down by the Old Mill Stream."

There is a point in a production after which, if you dislike it, everything becomes irritating. Thus, if my criticism seems picayune or cruel, it is because it could not be otherwise. The production provided numerous irritants.

There was the twenty-pound bag of cement dangling pendulously from Rebecca's fanny, pulling her chin back and giving her legs the appearance of stumps. When I was able to lift my eyes, I found Patricia Duke's performance satisfactory, though she read her lines, for the most part, on an even plane.

John Willett gave the play its first goose. However, he could have been infinitely more effective had he not rushed his lines, thereby undercutting laughs and eclipsing reactions.

Henry Webster was good when his voice did not have an elocution-class ring to it. He was particularly good in his last scene with Rebecca (likewise, her best scene).

Andrew Worsnopp, as Peter Mortensgard, was wonderfully convincing, and rendered the finest single performance. His make-up deserves special commendation.

Priscilla Sutcliffe, as Mrs. Helseth, worked too hard. Her accent was studied, making her performance ragged. She should have been instructed in the use of a feather duster or given other business in act three.

I do not know what to say about George McElroy's Rosmer. I did not like his performance, but, then, the part is almost impossible to perform, as the character is ill-conceived. Three quarters of his lines consist of what's, nos, why, so be its, etc. And on those occasions when he has a speech which might indicate something about him, the motivation for that speech is equivocal. Thus, he always seems to be whining.

The first act set was striking, and the use of full-length portraits was a commendable experiment. The burnt sienna flats in the second act might have been mottled and grained to indicate wood.

Ultimately, responsibility for the production rests on the director's shoulders. The difference between a good and bad production is a matter of detail, and a play's success or failure may rest on a bustle. Mr. Birtwistle was just not very careful about this play. In addition to the irritants previously mentioned, the blocking was singularly uninteresting. It is quite natural to have people sitting about, but it is not good theatre. Almost the entire first and second acts were played from a sitting position. When the characters were walking about, they were clumsy. Kroll talked to

Rosmer for the longest time from behind the couch on which he (Rosmer) was sitting, forcing Rosmer to screw his head around or stare ahead of himself uncomfortably.

In fairness to Mr. Birtwistle, it was the play itself which made me sensitive to details of the production. I am looking forward to the time when he is given a fighting chance with a proper vehicle.

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## Coaches' Corner

Skip Falkenstine

We have a serious problem here at Kenyon in trying to get enough good athletes enrolled so as to represent the school admirably on the playing field. The only way to get athletes in Kenyon is for everyone — and that means alumni, students, friends of the school, and the admissions office — to go looking for them aggressively. The looking must be kept to boys who can pay their own way or to those who are extraordinary academically. This, of course is due to finances. We get a few in quality every year, but not enough in quantity. No one is given more than tuition. If a boy can't pay more than \$1500 a year, he simply can't go to Kenyon. Without our grant in aid programs, though, we'd be in horrible shape.

If we could get three good swimmers and basketball players and 10 good football players a year, we'd be in business. Basketball and football are the two

prestige and pressure sports. We make our own lacrosse players, but when schools like Denison recruit, we're out of their class.

Besides the financial problem, we are the only school in the state without a physical education major. Because of this, the other schools all have contacts in the secondary schools, while we can't. A school with a physical education program attracts athletes.

Most other schools have better aid programs than Kenyon. We spend money on a variety of things while the other schools spend their money on athletics.

The third thing hurting us is our high admission standards. However, I am definitely opposed to lowering them just so we can have better teams. If we do want to make an improvement, it is up to the students and alumni to search aggressively, since we are at a definite handicap in other areas of recruiting.

## Wrestlers Bolstered By Addition of Terry Murbach

Coach Art Lave's wrestling squad, bolstered by the addition of several new grapplers, is readying itself for the conference championships with two final regular season matches against Hiram and Wooster. The two newcomers to the team are freshman Nate Levin and Senior Terry Murbach. While Levin is still looking for his first victory, Murbach is undefeated in four matches in the unlimited class. If Murbach had been with the team for the entire season, there is a good possibility the matmen could have had a winning season.

After whipping Otterbein, 17-15, the Lords dropped their next three matches, all close contests whose outcomes weren't decided upon until the final unlimited match. This was before Murbach came out for the team. The losses were to Muskingum, 21-19, Wittenberg, 14-18, and Ohio Wesleyan, 14-20. In the Muskingum match Captain Rick Wortman and junior Dick Ray recorded pins. Against Wittenberg the Lords held a 14-5 lead, only to lose the final three matches. Ray was defeated for the first (and thus far, only) time of the year in this contest.

The Lords followed these three losses with victories over Oberlin and Capital. Against Oberlin, Kenyon won its last four matches for a 15-11 edge. The Capital match was one of the year's most exciting. The home team Lords

trailed 13-0 after the first three matches. However, they battled back to win the last five and take a 19-13 decision. Pins by Wortman and Eric Summerville highlighted the comeback.

In their two latest contests, the Lords were badly beaten, 26-5 by Baldwin Wallace, and 28-6 against Akron last Monday. They were hurt by the absence of three first stringers, Ray, Summerville, and Norm Hartzel, all out with injuries.

## Icers Top Ohio Northern 6-3

Kenyon's Hockey Club, at the midpoint of its season, is holding to tradition and now has a league record of one win and three losses. The Club has, however, looked much better and exhibited more spirit than in past seasons. After losing the opener to the Ohio J. V.'s, the squad bounced back to a 6-3 victory over Ohio Northern before being defeated by Ohio University and Denison. Western Reserve's Club, made up of graduate students of that school, can also boast of conquering the Lords, although in a non-league match.

In order of occurrence and note, if we exclude the O.S.U. game, Ohio Northern is first. Played at the O.S.U. rink, where the Club usually sees action, the Lords' opponents were the first to score. Kenyon tied the score a minute later on a backhand shot by Wing Ron Barret. Then with 4:45 gone in the second period Barret scored number two to give the Gambier ice-men the lead. Captain Jim Foster and freshmen Center Jerry Miller put in two goals apiece while assisting each other once to give the Lords a six goal total and a margin of three over the Ada, Ohio sextet. Northern's center, Joe Bronson, scored all three of his team's goals. The contest was relatively rough for an Ohio Conference game, with nine penalties being distributed, but only three of these to the well-mannered victors. Kenyon's goalie Craig Jackson only had to make about twenty saves and was replaced in the final minutes by Harvey Fernbach.

# Tankmen Lose First Conference Dual Meet in Over a Decade

It finally happened: on February 8th, the Kenyon swimming team lost its first conference dual meet in over a decade. The big meet of the year, with Baldwin-Wallace, turned out to be a jinx for the Lords, as some of Kenyon's best swimmers lost valuable points on account of sheer bad luck and unfamiliarity with the pool. But the fact remains, luck or no luck, that B-W is very strong this year and, according to Coach Edwards, has us "beat on paper." The prediction on paper came true in the sign-plastered pool in Berea as a large noisy crowd saw the Lords finally succumb 39-56. Kenyon's only victories were in the 400 yd. medley relay, the 160 yd. individual medley (Tom Labaugh — 1:44.6), and 200 yd. breast stroke (Jim Young — 2:30.1). Charlie Evans took second place in the 60 yd. free style and Nick Harris did the same in the one meter diving event. Other runners-up were Ted Arnold in the 200 yd. butterfly, Dave Gullion 200 yd. backstroke, Mike Claggett in the 500 free style and John Miller in the 200 yd. breast stroke.

While it is true that the Lords did not have a strong chance of winning the meet, the general consensus of the team seemed to be that Kenyon should have done much better. The next tussle came with Albion College and this time the results were more fortunate. The local boys racked-up 58 points to Albion's 37 for their fourth victory of the year. Those who covered their distances in winning time for this anti-climactical meet were Tim



Swimming Co-captains Mike Claggett and Tom Labaugh.

Holder in the 200 yd. free style at 2:00.4, Tom Labaugh in the 200 yd. individual medley at 2:16.2, Ted Arnold in the 200 yd. butterfly at 2:22.4, Mike Claggett in the 500 yd. free style at 5:35.6, and Dave Gullion in the low board diving. The Lords won both relays. Second best times were submitted by Ed Telling (200 free style), Evans (50 free), Harris in the diving, Holder in

the 100 free, Gullion in the 200 backstroke, and Miller in the breast stroke.

The season record now stands at 4 wins and 5 losses with 3 meets plus the Denison championships still ahead. The league standings are 2 wins and one loss with 3 OAC meets left to go. The Lords still have one final chance to redeem themselves in the March championships.

## Cagers Face OWU Tonight

The Lords finished up a dismal regular season on a bright note, trimming the Heidelberg Student Princes, 66-64 last Monday night. This victory, which broke a seven game losing streak, enabled Kenyon to jump from 15th (last) to 13th place in the final Ohio Conference standings. Only the conference championship playoffs remain, with the Lords facing a strong Ohio Wesleyan five in the opening round. This game will be played at 9 p.m. tonight at Denison's fieldhouse in Granville.

If the game is anything like the first meeting between the two teams, Coach Harrison's squad shouldn't even bother showing up. The Bishops completely outclassed them in that tilt, 93-50, with All-Conference selection Barry

Clemens leading the victory with 25 points. The Lords, however, were without the services of co-captain Dave Schmid, who will see action tonight for the first time since the Muskingum game. The return of Schmid, who led Kenyon to a surprise victory over Wooster, should be a tremendous help to the team, since he is one of the few Lord players who gives 100% of his effort at all times.

In the last two weeks the Lords dropped all three of their games, with two of these losses being at the hands of conference powerhouses Wittenberg, 95-54, and Otterbein, 70-57. The other defeat was to no conference foe, Wilmington, 78-72.

## Intramurals

With the intramural basketball season about to end, it appears as though West Wing and South Leonard are almost a cinch to capture the two league crowns. West Wing is undefeated in "A" League play, while South Leonard has yet to lose in "B" league action. Middle Kenyon is in second place in both leagues.

Four more events are scheduled to begin shortly, starting with foul shooting this evening. Following this contest, which allows a maximum of twelve participants from each division, will be the bridge and pool tournaments and the intramural swimming meet.

The present intramural standings are:

East Division	173
Middle Hanna	131
South Leonard	108
Middle Kenyon	96
West Wing	79
East Wing	78
North Hanna	62½
Middle Leonard	50
North Leonard (Psi U)	49
North Leonard (ALO)	29
South Hanna	24
Bexley Sem.	12½

## SPORTS CALENDAR

- Feb. 26 Swimming — Denison — Away
- Feb. 28 Indoor Track — Capital — Home
- Basketball (Conference Tournament) — Ohio Wesleyan — At Denison
- Feb. 29 Swimming — Ohio Wesleyan — Home
- Wrestling — Hiram — Away
- March 2 Wrestling — Wooster — Home
- March 6-7 Swimming — Conference Championships — At Denison
- Wrestling — Conference Championships — at Wittenberg





The Kenyon College Battalion flag was ripped from its pole above the entrance to the dining hall in the spring of 1962. The stolen banner was a tribute to the "Kenyon Battalion", a group of Kenyon students who saw action in the Civil War. Mrs. Carolyn C. Roller, the Alumni House hostess, is directing a collection for a new flag which will cost \$145. She prefers that the replacement be a student endeavor. Contributions can be made at the Alumni House or the Collegian office.

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